



THE

Chatter

& Bystander 2s. weekly 2 Nov. 1960

SKIING OR CRUISING?



IDEAS
WITH
GLASS

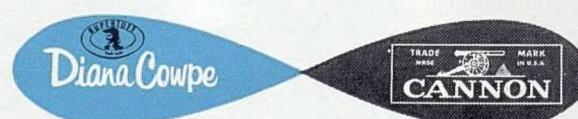
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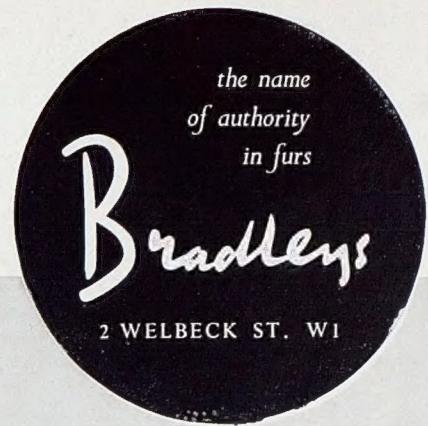
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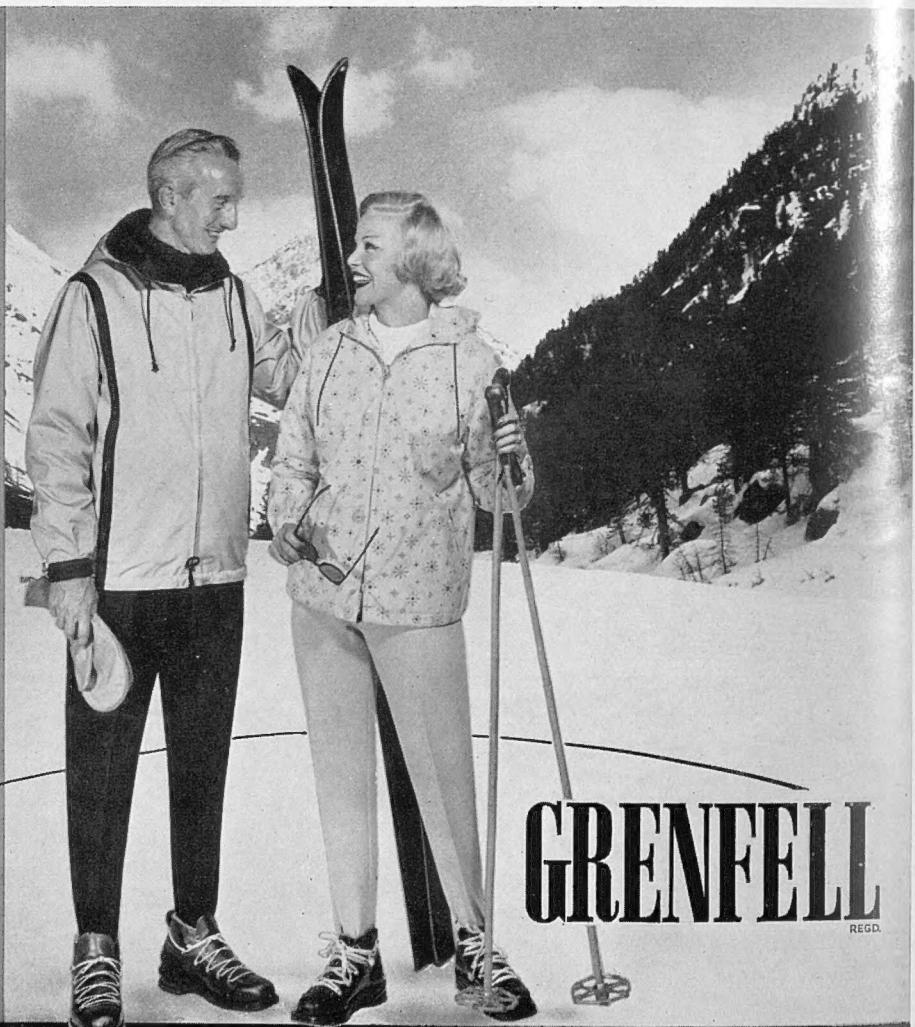
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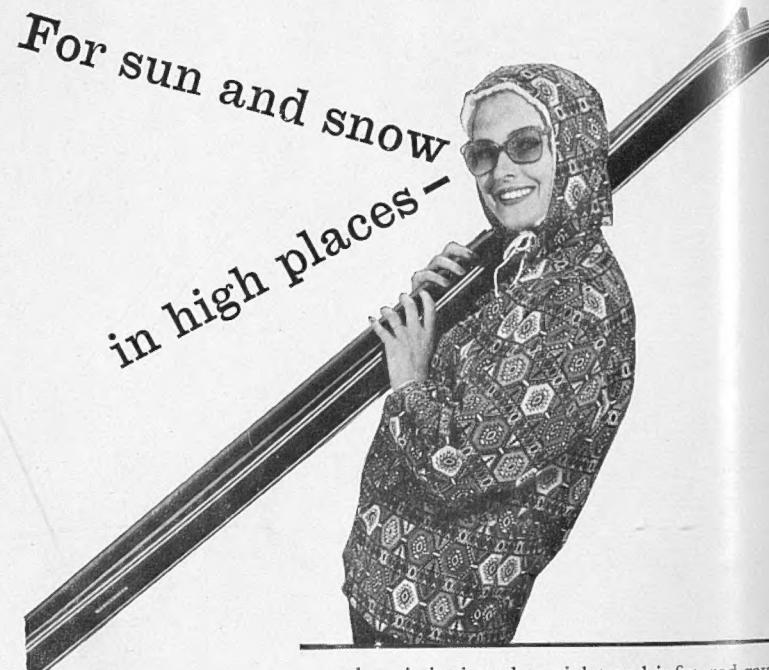


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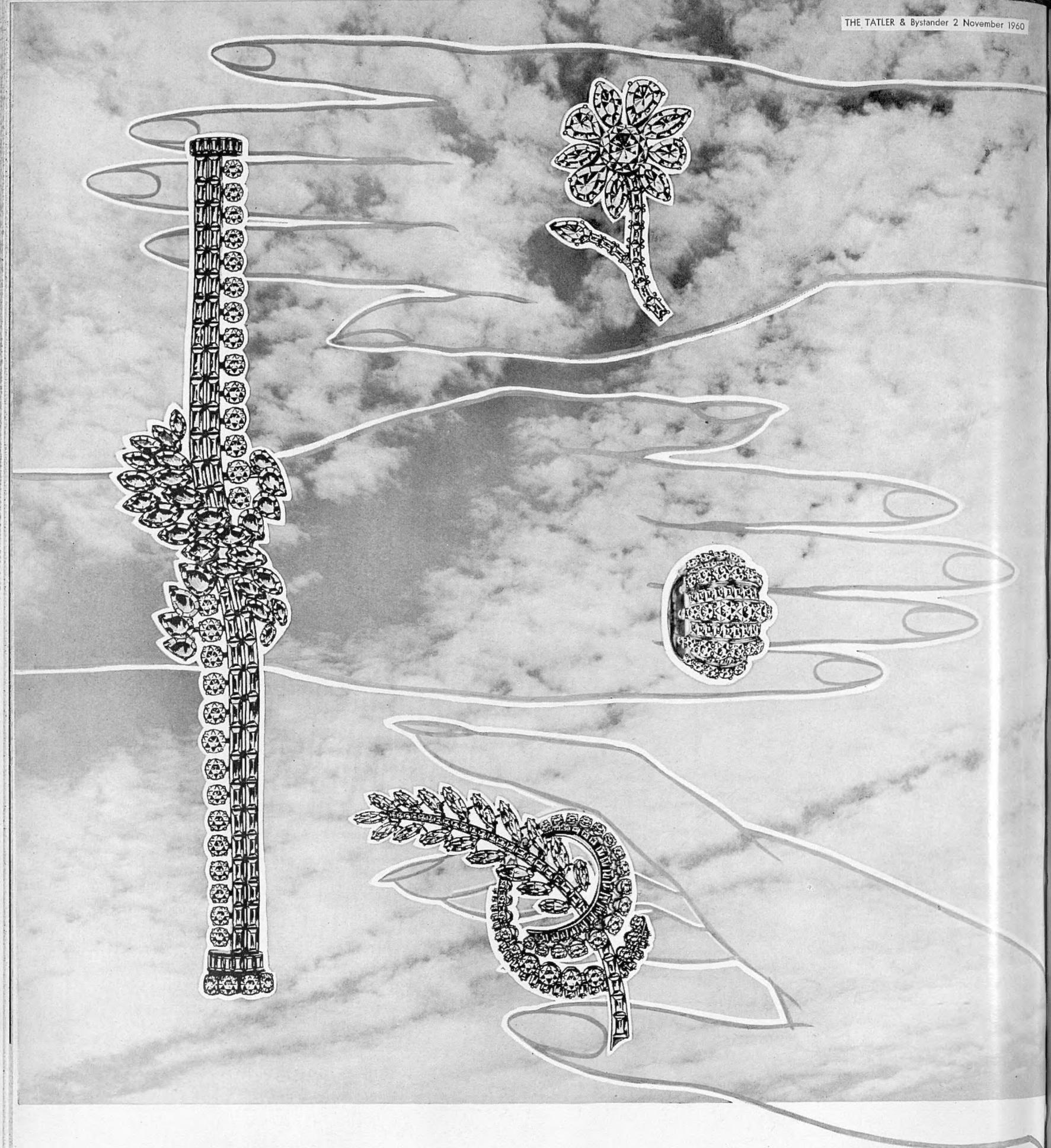
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& BYSTANDER 2s. WEEKLY

Volume CCXXXVIII Number 3088

2 NOVEMBER 1960

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Winter Sports & Spring Cruise Number

TIME TO DECIDE—SEA OR SNOW



Wistaria will be the colour on the ski slopes this winter. Canzani of Zurich made this jacket and matching ski pants in a Helanca stretch nylor and worsted material which allows the skier perfect movement and always retains its shape. There is an attached hood to the jacket. Imported by Derry & Toms, Kensington High Street, W.8. (46 gns.) Photographed by TENCA of Zurich

THE one consolation of the English winter is that it's the time you get away into the magic worlds of snow resorts or sunshine cruising. Not that you can't go cruising in summer, or even skiing if you go far enough, but the contrast isn't the same when the weather you leave behind at home is mild. And there isn't the same triumph about a tan afterwards when so many passable imitations have been picked up in Brighton. The only question is: Which to choose, *Sea or snow?* Anybody incapable of deciding for themselves should consult Mary Macpherson's quiz on page 282. They will also find a tempting *Winter Sports & Cruise Guide*, full of ideas for interrupting the winter expensively. Lord Kilbracken, who is as handy on skis as he is on a tractor or for that matter any other form of locomotion, contributes some personal experience (page 284) that may help in the choice of resort. And the fashion pictures, besides showing Swiss clothes for winter sports, were taken in the mountains around Zermatt and give an idea of the breathtaking scenery. The feature is called *Going native on a ski break* (page 288 onwards) . . . and it's followed by suggested accessories from Counter Spy—a theme also tackled from a purely masculine angle in *Man's World* (page 307) . . .

Perhaps through association of ideas (ice and glass) Ilse Gray this week explores some of the exciting possibilities, only just beginning to be recognized, of mirror-glass in decoration schemes. Colour helps to make her point. See *Ideas with glass* (page 285 onwards) . . .

Besides being the season for winter travel plans, this is also the beginning of the busiest months in the theatre year, and seems the moment to take a look at the surge of new personalities in the putting-on of plays. Richard Findlater discusses them and Crispian Woodgate has photographed *New faces in the wings* (page 277)

Next week:

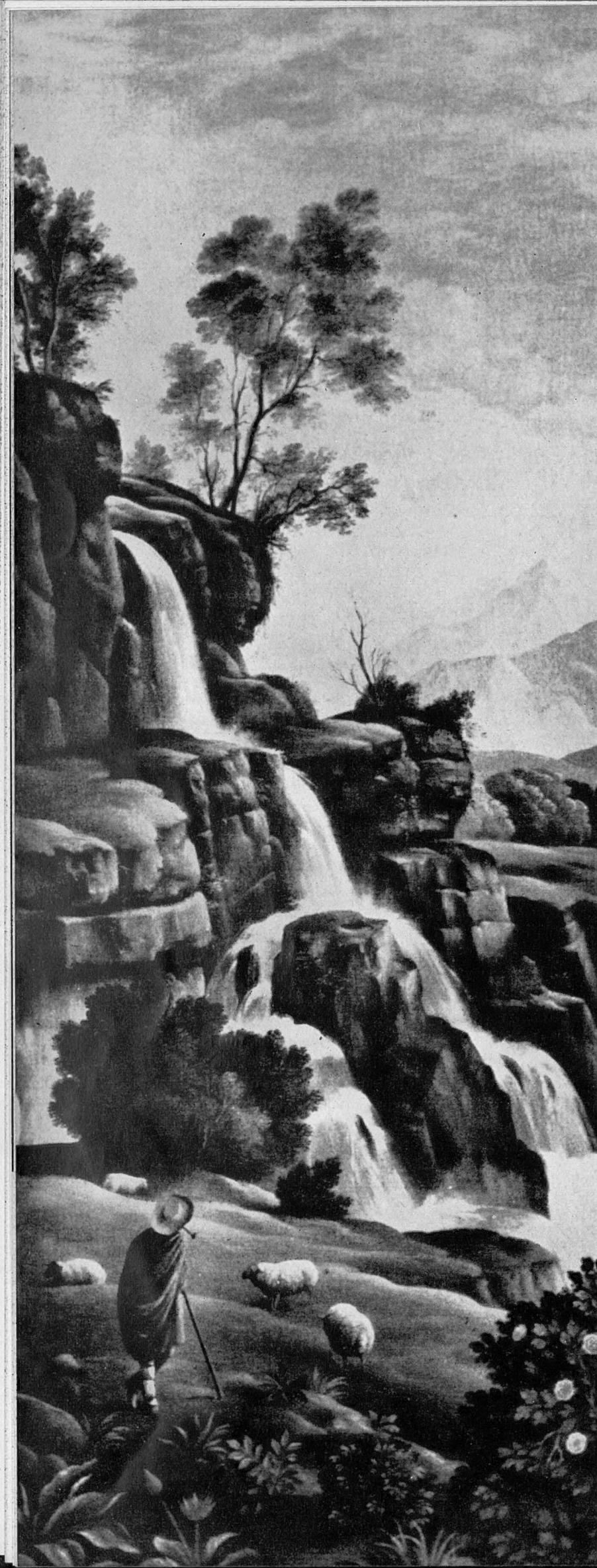
A who's who in husbandry



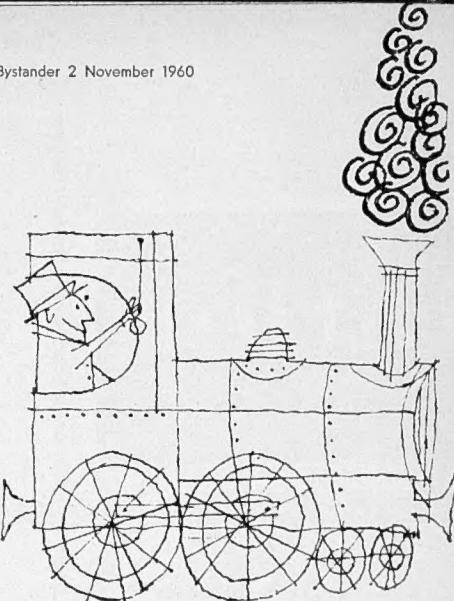
PS.:

The price of the 3-litre Vanden Plas Princess, illustrated on 19 October, is £1,396 10s. 10d., with P.T. The price quoted was for the 4-litre (above) which has a larger body.

Style note: Demonstrating why foreigners now go to Italy for coachwork and not to Britain



SIRIOL CLARRY



SOCIAL

English Country Houses—Broughton Castle, Banbury. An illustrated lecture organized by the Society for the Protection of Ancient Buildings. Today at 6.15 at Jarvis Hall, R.I.B.A., 66 Portland Place, W.1. **500 Ball**, 10 November, at Claridge's, in aid of British Rheumatism & Arthritis Association. Tickets: £3 from Miss E. Foster Hall, 11 Beaumont Street, W.1. (WEL 9905.)

Cavalcade of Commonwealth, 15 & 17 November at 2.30, at the Mermaid Theatre, in aid of the Joint Commonwealth Societies. Tickets: 1 gn. & 2 gns. from Victoria League House, 38 Chesham Place, S.W.1. (BEL 2201.)

Red Cross Ball, 18 November, Town Hall, Lewes, in aid of Lewes Divisional Fund. Tickets: 30s. from Divisional Office, 143 High Street, Lewes.

CHRISTMAS FAIRS

Autumn Flower Fair, today, 11 a.m. to 7.30 p.m., at Londonderry House, for Marie Curie Memorial Foundation.

Y.M.C.A. Fair, 9 November, 10.30 a.m. to 7 p.m., Londonderry House. **Park Lane Fair**, 17 November, Londonderry House, for Lord Roberts' Workshops and the Forces Help Society.

Y.W.C.A. Fair, 22 & 23 November, 2 to 7.30 p.m. and 12 noon to 6 p.m., at Chelsea Town Hall.

Christmas Carousel, 23 November, 11 a.m. to 8 p.m., at Londonderry House, in aid of S.S.A.F.A.

Christmas Market, 29 November, 11.30 to 6 p.m., at Victoria League House, 38 Chesham Place, S.W.1.

Christmas Cracker Bazaar, 29 & 30 November, Chelsea Town Hall, for the National Association of Mixed Clubs and Girls' Clubs.

Red Cross Fair, 11 & 12 November,

at Chelsea H.Q., 87 Old Church Street, S.W.3.

MUSICAL

Covent Garden Opera. First performances of season, *Carmen*, 5 November; *Macbeth*, 10 November, 7.30 p.m. (cov 1066.)

Sadler's Wells Opera. First performance of season, *The Marriage Of Figaro*, 7.30 p.m., 9 November. (TER 1672/3.)

Royal Festival Hall. Victoria de los Angeles, & London Philharmonic Orchestra, 8 p.m., 3 November; Liszt recital by Sergio Fiorentino, 3 p.m., 6 November. (WAT 8191.)

FIRST NIGHTS

Arts Theatre. *This Way To The Tomb*, tonight.

Royalty Theatre. *An Evening With Zizi Jeanmaire*, tonight.

Theatre Royal, Windsor. *Five Finger Exercise*, 7 November

Old Vic. *She Stoops To Conquer*, 8 November.

Piccadilly Theatre. *Toys I: The Attic*, 9 November.

THEATRE

From reviews by Anthony Cockman. For this week's see page 295.

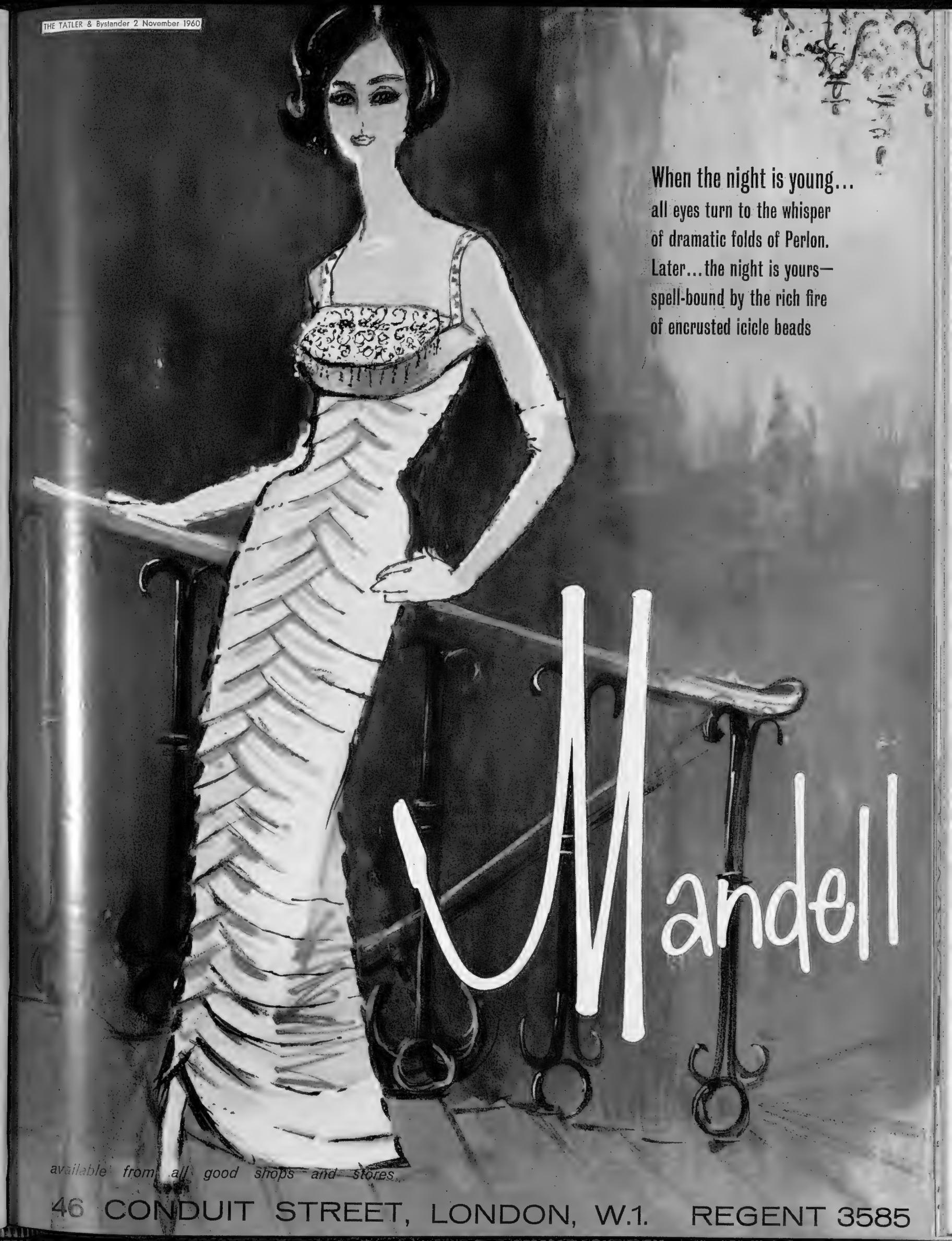
Platonov. ". . . an evening of amusing period burlesque . . . the audience rocks with happy laughter." Rex Harrison, Rachel Roberts, Elvi Hale, Rosalind Knight. (Royal Court Theatre, SLO 1745.)

CINEMA

From reviews by Elspeth Grant. For this week's see page 296.

Shadows. ". . . an honest picture of contemporary life . . . warm and human, and tenderly poetic in its handling of the emotions of the young." Lelia Goldoni, Hugh Hurd, Ben Carruthers, David Pokitellow. (Academy Cinema, GER 2981.)

IMAGINARY LANDSCAPE from a mural painted for Baroness Porcelli's Mayfair house in 1936 is illustrated in *The Work Of Rex Whistler* by Laurence Whistler & Ronald Fuller (Batsford, 7 gns.) The current Rex Whistler exhibition at the Victoria & Albert Museum is surveyed by Alan Roberts on page 302



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GOING PLACES LATE



Douglas Sutherland

THOUGH I CAN RARELY, IF EVER, GET a room in one of them I have to admit that London's top-bracket hotels are as good as any to be found in most of the world's capitals. Mammoth new ones seem to be opening all the time and there are rumours of more to come. So before this promised flux of air-conditioned Babylons completely distorts my sense of proportion let's take a look at the existent establishments and the entertainment they have to offer.

The May Fair Hotel in particular has made a tremendous effort to raise its standards, with the result that it is now one of the best-equipped and most up-to-date hotels in Europe. There are three restaurants, including the Beachcomber Polynesian Room, about which I wrote a few weeks ago. The other two are the Châteaubriand (no music) and the Candlelight Room, where Harry Roy plays nightly. The Candlelight Room also has a most original cabaret act in Boscoe Holder's Limbo dancers.

Starting on the 7 November at the Savoy are the famous Danish husband-and-wife team of Nina and Frederick, already familiar to British audiences through their television appearances and recordings. Their relaxed and effortless style seems to me to be ideal cabaret entertainment. At the Dorchester is the evergreen Vic Oliver; he'll be playing there until the end of the month. Incidentally I hear that the Dorchester has a big redecoration plan afoot, of which more in a later article.

Generally speaking, though, fewer of the big hotels have regular cabaret shows than some years back—most content themselves with a dinner-dance in the restaurant. Grosvenor House is top in this category. They do an excellent set pre-theatre dinner up to 9.30 p.m. (8.30 on Saturdays) for 22s. 6d., and a dinner-dance after that hour for 27s. 6d. I think this is a better policy, especially for young people, than the no *table d'hôte* rule at the Berkeley for instance.

Where there is a cabaret, the price tends to rise. The Savoy charges 47s. 6d. and there is a 42s. minimum at the Dorchester, but this still works out cheaper than dining out and going on to a night-club. Incidentally, I consider the Washington Hotel 18s. 6d. menu to be excellent value, but of course there is no music or dancing at that price.

Nearly all the dinner-dance restaurants work on the late-night supper licence principle, with drinks served until 2 a.m., and dancing until 2.30 or even later. A few, however, close down at 1 a.m., so it's wise to ask first if you are really bent on a late, late night out.

One final word on hotels and I'm afraid it's a *cri du cœur*. Why, oh why are the wines so expensive? Some of the older château-bottled wines are really stratospherically high, and wine-list compilers seem to think that champagne-drinkers are fair game to subsidize the lower-spending customers. I see no reason

why champagne should not be sold for between 30s. and 37s. 6d., which is allowing quite a handsome profit.

There is also a wild variation in short-drink prices, especially sherry. This is normally served in tiny glasses for which up to 3s. 6d. is charged, which must show a fantastic margin. A couple of rounds of

drinks for four at places like the Savoy and the Connaught are apt to set you back the price of a good meal at a less-ornate establishment. On the other hand, I, in common with many others, like both places sufficiently to indulge this fabulously expensive whim rather more frequently than I can afford.

GOING PLACES TO EAT

John Baker White



C.S. = Closed Sundays

W.B. = Wise to book a table

The Speedbird, B.O.A.C. Terminal, Buckingham Palace Road, S.W.1. (VIC 2323.) This is a large and new restaurant, with a pleasant and highly original décor—one is given the impression of being above the clouds in a large, silent aircraft. The food is what it should be at a national doorway—plain, good and British. Service is of the high B.O.A.C. standard. Open for breakfast and up to 10.15 p.m. for dinner. An adequate meal costs about 10s. 6d., and a comfortable bar adjoins the restaurant. W.B. luncheon.

Boulestin, 25 Southampton St., Strand. (TEM 7061.) C.S. As at this time in previous years, Boulestin are offering us high quality regional cooking. The programme is as follows:

5 November. *Bourbonnais*.

7-12 November. *Rousillon*.

14-19 November. *Dauphine*.

21-26 November. *Angoumois*.

In each instance the cost is 32s. 6d. per head.

The Canberra, 7 Beauchamp Place. (KEN 4109.) Open every day except

Mondays, 6.30-11 p.m. Probably the only restaurant in the world specializing in high-quality Australian country cooking, which is as distinctive as steak and kidney pudding is English. I commend Adelaide asparagus or minted pineapple first, then a Sydney steak, with a Benerembaia salad and a splendid sweet named after Pavlova. Wines sent out for, or bring your own. W.B.

Bentley's, 11-15 Swallow Street, Piccadilly. (REG 6210.) C.S. One of the four oyster houses in London where I know I shall get them in perfect condition. For those who do not like them there are plenty of other fish dishes, admirably cooked and served, and meat as well. The layout of the establishment is a tribute to the good taste of its owners. W.B.

WINE NOTE

The 1959 German wines have not been long in bottle, and the finest have not been bottled yet, but already it is clear that both the Rhine and Moselle wines of 1959 are turning out to be really excellent and will greatly improve in bottle as time goes on. Deinhard's estimate that retail prices will range from 17s. to 42s. per bottle for Moselles and from 17s. to 32s. for Rhine wines. A director has described 1959 as "a great vintage."

BRIGGS by Graham





(above)
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(right)
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(far right)
POMPEII

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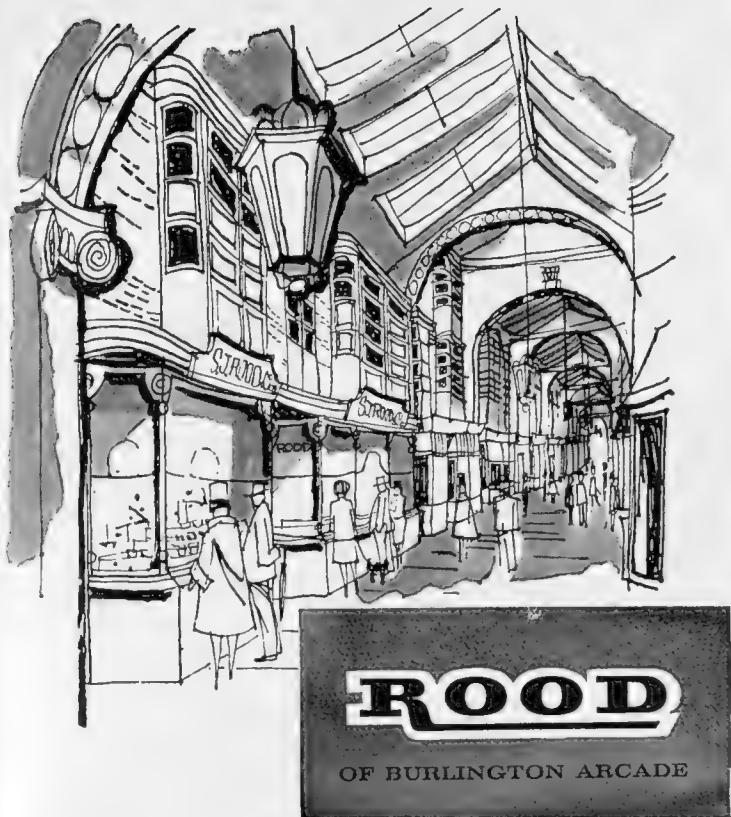
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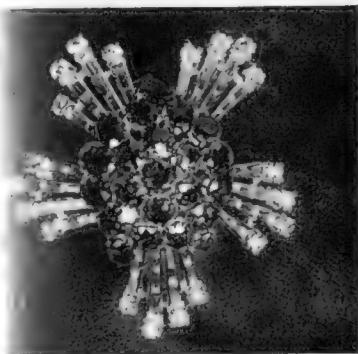
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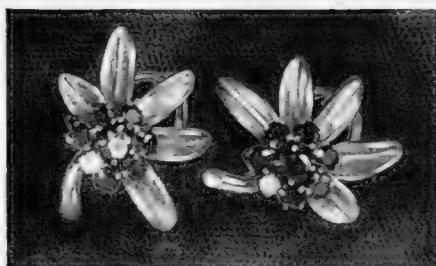


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Mountains above Ehrwald in the Tyrol

GOING PLACES ABROAD *Doone Beal*

Small resort skiing



SKIING, on any price level, has become such big business that winter holidays now being offered by travel agents rival the summer ones in bargain value. Examples are £45 17s. for two weeks in Ehrwald, Austria; £33 15s. for the same in Lauterbrunnen, Switzerland; £36 3s. at Colle Isarco, in the Dolomites. The cheapest of all are usually on chartered flights, often in the middle of the night. If you are allergic to inclusive holidays and prefer to go it alone, an alternative is to choose somewhere up-and-coming but not, so to speak, yet come. Keen skiers are, in any case, less concerned with the night club and shopping amenities, which put the prices up, than are those who only want to dress the part and play at it.

As far back as 1938, Emile Allais prospected for and finally found what he thought the perfect ski resort in France. It was Méribel les Allues, which lies in the middle of the *Trois Vallées*, bounded on one side by Courchevel and on the other by Saint Martin de Belleville. Méribel already has a devoted clientele who return to it year after year, but it is not yet complete. Plots of land are still being sold for private villas, and two new luxury hotels are in process of being built (there are already 25 others of varying categories.) Its nearness to the huge glacier of Peclat-Polset ensures good skiing up till mid-April. Another advantage is that its ski lifts link up with those of neighbouring Courchevel, and most of the hotels have reciprocal arrangements which enable one to lunch there.

But Méribel is not so expensive as its neighbour; the top price in the Doron is around £2 a day for room

with bath and full pension (though one of the best hotels, not all the roomshave a private bath.) But they are simple in the nicest way, with squashy mattresses, delicious down-filled bedcovers, and some kind of communion with the elements that is lacking in the grandest of grand hotels. There are a couple of night clubs and good ski shops, though not, of course, on the scale of those in Megève, St. Moritz or Cortina. There is an excellent ski school, and Méribel is the venue of the *Grand Prix de Printemps*, the most important international race held in France. It is easy to reach—buses come direct from Geneva airport and from Moutiers railway station.

A resort on similar lines is Saalbach in Austria. Whereas the hotels in Méribel are scattered, those of Saalbach line a solitary village street. Nearly all six are new—though traditionally built—and there are some 20 pensions. The night life exchange between the hotels and bars is lively, on its small scale, and drinks in Austria are not expensive. In the Alpenhotel—one of the nicest—the bar is full of stuffed farmyard animals including one rather magnificent billygoat with a long white beard and the imperious watchful eyes of a great conductor. Nevertheless, one does not come here for the diversions. It remains a place for reasonably serious skiers, with some 78 different downhill runs, four chair lifts, lots of drag lifts, and—by next season—a new cable railway at 6,600 metres. Hotels range between 30s. and £2.

San Martino di Castrozza, in the Dolomites, might be said to play second fiddle to Cortina. Its public is chic but as a place it is much simpler, with little or no dressing up. In any of the numerous

pensions one can live for around £1 a day with full board. In either of the two first class hotels, the Majestic and the Sass Maor, the price rises to around £2 10s. with double room and private bath. There is a catholic price range in between. One immensely long chair lift takes you right up to the plateau of Passo Rolle, at 2,000 meters. Here, too, there is a pleasant, simple inn—the Alberg Cemini—where, again, you can live for about a guinea a day. San Martino has a variety of caffs—a fairer description than night clubs—but there is juke box dancing in some, they never close till the small hours, and drinks are around 10d. each!

San Martino is one of the very few winter resorts which one can reach in just six hours from London. B.E.A. operate a twice-weekly tourist service to Treviso for Venice (£45 9s.) and connecting coach services direct to Nevegal, Cortina or San Martino. Venice itself is some two hours away by road, making it a feasible day trip. If you have never seen this city on a cold, clear February day, I can promise you one of life's great bonuses—and it is a sheer miracle on the rare occasions when it is under snow.

One final footnote on cheap skiing: The Club Méditerranée, who run such excellent summer holidays, also have a few ski ones: for instance, two weeks in Engelberg at £47, including rail travel by special train from London via Paris. The Club, being a French institution, provides excellent food, and offers free wine with meals. You can book through Travel Counsellors, 139 Kensington High Street (WES 1517).



Saalbach, near Zell am See in Austria

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THE
TATLER



Rainstorms and mud marked the cubbing
meet of the Tiverton Hunt. With hounds
(above) Mr. R. L. Pugsley, joint-M.F.H.

Muriel Bowen reports a

West Country Weekend

PHOTOGRAPHED BY DESMOND O'NEILL

West Country
Weekend CONTINUED



Mr. C. W. Turner waiting as the hounds draw a covert



At the Tiverton Hunt cubbing meet: Capt. Ian Benson



Mrs. William H. Amory, joint-Master of the Tiverton



Carole Davies, aged 6, was the meet's youngest follower



Miss Gillian Legg followed on her champion pony Skipper



The Earl of Eldon watches as the terrier man and foot followers move on over boggy ground. The meet was at Mudford Gate, between Tiverton and Witheridge

DOWN in Devon I had my first cubbing meet of the season. Clouds threatening as atom bombs crouched in the sky and by the time I met the Tiverton Hunt at a crossroads the downpour had begun. "Isn't it a shame that we're having this bit of rain," said Mrs. William Heathcoat Amory, the joint-Master, who was looking out from the upturned collar of a mackintosh. And all about her were cheerful faces and sodden waterproofs. The Earl of Eldon was there on a good stamp of chestnut horse, the rain resting in the brim of his bowler. I had last seen him 36 hours before, all dressed up as a Lord-in-Waiting and officiating at the visit of the King of Nepal. "Came down on the train yesterday," he informed me. "Oh rather! I never miss a hunt, not if I can help it."

Mr. R. L. Pugsley, the other joint-Master, had jogged on with hounds to the covert. Devonshire may not be the best of countries to ride over, but it is certainly one of the most picturesque. Stretching over the hills as far as the eye could reach were a succession of beech trees in their autumnal tints of yellow, bronze and red. Among the gathering followers were: Mrs. Patrick Grant-Sturgis, Mrs. J. R. Pease, Mrs. F. R. H. Howe (a red ribbon tied round her knee to keep away the

A ball that sparkled —literally!

thrusters—she had injured it at the last meet), and **Major George Small**.

There were lots and lots of foot followers too—indeed half the money it takes to run the hunt comes from the villages, which get up skittle clubs, whist drives, and dances for the benefit of the Hunt.

After a while the rain didn't feel so bad. It was good to be flitting about the Devon countryside on Miss **Philippa Reeves's** Lady Jane. But in the end the weather defeated us, the deep water-logged bogs getting between us and the cry of hounds.

Where had they gone? **Mr. Edward Batling**, the Hunt's amateur whip, took positive action—he put his horse in the horsebox and gave chase on four wheels! Just as well that **Sir Gilbert Acland-Troyte**, at 84 the Hunt's senior member, was having one of his rare absences. He thinks horseboxes rather sissy.

Thanks to the piloting of Mrs. Amory (she's a sister-in-law of Viscount Amory, the former Chancellor of the Exchequer and a former Tiverton Master) and Miss **Jenny Dunsford** I eventually caught up. But not until hounds had put their fox to ground by the banks of a swollen stream. It was then late afternoon—a couple of hours after every other hunt finishes a day's cubbing.

The night before, I went to the St. John County Ball at the luxurious Imperial Hotel in Torquay. The high spot and a new idea to me was a parade of jewellery lent by the Crown Jewellers, Messrs Garrard & Co. There was a hush as **Lady Twysden**, a most elegant woman, walked down the ramp wearing a matching diamond necklace, watch and hair clip, value £57,000.

Sir William Twysden's face remained inscrutable throughout the parade, but **Col. "Rasher" Bacon**, the Chief Constable, positively glowed with pride as his wife paraded £23,000 worth of diamonds and, a small final touch of expense, a mink strap to her watch.

The floods that have damaged Devon for weeks were a talking point at the ball. "My appeal has been going quite well, £18,000 so far," the Lord Lieutenant, **Lord Roborough**, told me. "It's amazing the number of people who have holidayed in Devon who have sent 10s. notes."

Others dancing: **Sir Reginald & Lady Leeds**, **Capt. Freddie Jasper**, **Lady Atkey**, **Mrs. H. L. Redfern**, **Mrs. H. J. Williams**, **Comdr. & Mrs. W. R. Gilbert**, **Mr. & Mrs. Hugh Goodson**, **Mr. John & the Hon. Mrs. Mildmay-White**. Mrs. Mildmay-White told me that her famous chaser, Lochroe, is to retire to the quiet Devon countryside.

I heard of extensive building plans for the Imperial. The dining-room, which looks down on the sea from a great height, is to be extended and 14 studio-type bedsitting-rooms with verandas are being added.

FANCY DRESS EXTRA

People in the West Country were still talking about the fancy-dress ball **Lady Lacey** and her daughter-in-law Mrs. **Robert Walker** gave at Stockton House, Warminster. This was in a way a coming-out for Miss **Dauvergne Walker**. She didn't want to do the London season, so instead she went on a world tour and the dance was a surprise extra.

The local G.P., **Dr. Ian Bartholomew**, and his friend **Dr. Ronald Graham-Campbell** had an anxious moment on the road when they came across a car accident. Fortunately their assistance wasn't needed, which, as Dr. Bartholomew was wearing a St. Trinian's outfit, was just as well.

Lady Lacey's Elizabethan house was also dressed up; it was floodlit. Inside were Mr. **Stirling Moss**, Miss **Caroline Nuttall**, Miss **Nadina Armitage**, Miss **Anne Cornwallis**, and Mr. **Robert Bonham Christie**.

*At the fancy dress party for Miss Dauvergne Walker's coming-out:
Capt. Michael & Mrs. Cooper-Evans, the Duke & Duchess of Somerset*



At the St. John County Ball: the Hon. Henry Lopes and Miss Sally Stucley



The Countess of Devon. The ball was held at the Imperial Hotel, in Torquay



Mr. John Mildmay-White (left), High Sheriff of Devon, and his wife



For what sparkled PTO

JEWELS

modelled by friends were the big novelty

FOR

supporters of the County Ball held at Torquay by the

ST. JOHN

Ambulance Brigade

Right: Mrs. Frederic M. Bennett, whose husband is Conservative M.P. for Torquay

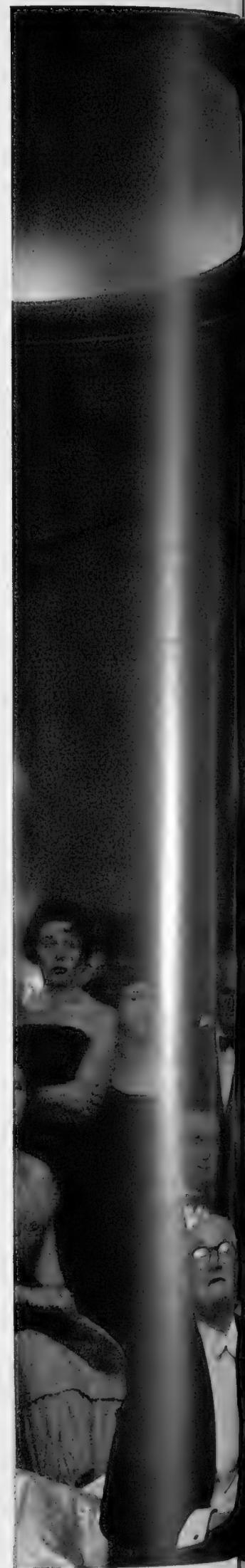


Mr. Keith Burston of Garrards had a busy time. Here he is helping Miss Lavinia Napier (left) and Mrs. R. R. M. Bacon, wife of the Chief Constable of Devon



The Hon. Myra Lopes, Lord Roborough's daughter, another of the evening's amateur models

WEST COUNTRY
WEEKEND concluded





Josephine Narracot (6), who took part in the display, looks at the ruby and diamond brooch lent just for the evening by the Queen Mother



Signora Syeda Cascianelli adjusts an earring before going out into the ballroom where a ramp had been put up specially for the parade



Miss Jennifer Nelson, the bride's sister, with the Duchess of Norfolk and her daughter, Lady Mary Fitzalan-Howard



Attended by two pages & eight bridesmaids, Miss Sally Nelson was married to Captain Montague Cholmeley (left) at Holy Trinity, Brompton. After a reception at the Hyde Park Hotel came a honeymoon in Spain for the

AUTUMN BRIDE



Mrs. Peter Foster and Lady James Crichton-Stuart, at the reception.

Royal date next year in Nepal

BY MURIEL BOWEN

PLANS are being worked out for the return visit of the Queen and Prince Philip to Nepal early next year, following last month's State Visit to London. They are to penetrate the Terai jungle by elephant to see the finest collection of big game in the world, an abundance of elephants, tigers, and bears. Elephants are essential for transport as Land-Rover tracks peter out; indeed high above the valleys life still goes on much as it did before the invention of the wheel.

But to get back to the London visit. This had much of the gorgeous glitter of the East. At the Nepalese Embassy dinner King Mahendra greeted the Queen wearing the £5,000,000 plumed helmet which is his crown. It was a wonderful sight, the crown heavy with jewels, some of the diamonds and emeralds as big as golf balls.

There was more glitter at the gala performance at the Royal Opera House. Jewels shone in the royal box and right round the royal circle, nobody looking more lovely than the Queen Mother in pale turquoise with diamond necklace and tiara. Bemedalled field marshals and heavily decorated diplomats twinkled in the audience, which included: the Marquess & Marchioness of Salisbury (in the front row of the government seats), Earl & Countess Attlee, Mrs. Ida Fleming, Mr. & Mrs. Mark Bonham-Carter and Mr. John Betjeman & the Hon. Mrs. Betjeman.

Mrs. Betjeman wore a necklace of emeralds and diamonds. The jewels came from a ceremonial hat given to her father, the late Field Marshal Lord Chetwode, when he visited Nepal on a military mission.

Also at the gala: the Duke & Duchess of Hamilton & Brandon, Dr. Charles Hill, Chancellor of the Duchy of Lancaster, & Mrs. Hill, the Earl & Countess of Harewood (she was in a wonderfully vivid orange satin), Lady Cowan, and Mr. & Mrs. Thomas de Gara.

WHY SO FEW HOTELS?

Getting a room in a London hotel mid-week is now about as difficult as getting your son into Eton. Last week I drove a friend round 26 hotels in search of a single room with bath for two nights. Eventually we got one but out near our starting point, London Airport. So when I joined Mrs. Evelyn Sharp for mid-morning coffee at the Connaught I asked why she doesn't build an hotel here. Mrs. Sharp, a large, jolly, and shrewd middle-aged American grandmother owns several large hotels in the U.S.

"Well I can tell you at once that I'd love to, I simply adore your London," she said. "Trouble is it takes too long. If I decide to have a London hotel—and going into the financial side before reaching a decision will take six months—it will be an established hotel. Something that I could Americanize a little—just home-like colour schemes, good bedside lamps, lots of closets, and lots of little things such as our sort of toilet paper."

I left Mrs. Sharp full of ideas for her hotels in America. She had sent out letters to thousands of British people who had stayed in them to know what they liked and disliked most about them. Now she's rushing back to banish all tea bags from her New York pair, the Gotham and the Beverley Wiltshire. On the constructive side she's installing "a tea service in the afternoon."

DIPLOMATIC GRAPEVINE

There was a galaxy of ambassadors at the first night of J. M. Synge's *Playboy of the Western World*, a Dublin Festival Company production at the Piccadilly. There were the Ambassadors of France, Germany, Switzerland, Ireland (M. Jean Chauvel, Herr Hans von Herwarth, Mr. Armin Daeniker, and Mr. Hugh McCann) and several more.

In the theatre the presence of a large number of ambassadors is almost invariably indicative

of a good play, and so it was on this occasion. I think the reason is that ambassadors are normally reluctant to add to their nights out unless they have advance news of a play on the cocktail circuit or the diplomatic grapevine.

The show transfers to the St. Martin's on Monday. "Ah those wonderfully smooth rolls of English laughter from the stalls," Miss Shelagh Richards, the producer, said to me afterwards. "A couple of years ago in London only a small circle of intellectuals and literary people would have gone to see *The Playboy*. The rest would have considered it to have too much p.q. [peasant quality]."

Another theatrical outing was the preview of *Settled Out of Court* at the Strand. Supporters of the United Nations Association turned up in such numbers that the Association benefited to the tune of £1,000 net. The play has since got a pasting from the critics. But not everybody agreed with them.

"I think some of the critics were perfectly beastly," Viscountess Davidson told me afterwards. "I had a thoroughly good evening and enjoyed myself enormously." Lady Davidson was president of the benefit performance.

Who else was there? Sir Graham & Lady Rowlandson, who afterwards took a party on to supper at the Savoy, Dame Kathleen Courtney, Lady Marks, and Countess Jowitt, widow of the last Labour Lord Chancellor.

Also: Miss Annabella Osborne (she is one of the leading lights behind the International Ball at the Dorchester on the 16th), the Hon. Mrs. Robin Neville, Mr. Edward Du Cann, M.P., and the Hon. Mrs. Richard Orde-Powlett, who was down from Yorkshire.

I enjoyed the quip by the Dowager Marchioness of Reading (founder of the Women's Voluntary Services and first Life Peeress to take her seat in the House of Lords) when she opened John Lewis's new building in Oxford Street. Her speech reduced the pinstripe-trousered management to roars of laughter even on a wet Monday morning. She eyed the pink ribbon and reluctantly advanced towards it, scissors in hand. "In the W.V.S. we wouldn't dream of cutting a nice piece of ribbon like that, we'd roll it up and put it to better use," she told Mr. O. B. Miller, the chairman. "Now of course, I'm dealing with the retail trade. . . ."



Brig. E. J. B. Nelson & (right) Lady Jane Nelson, parents of the bride, with Sir Hugh & Lady Cholmeley, the groom's



The Hon. Elizabeth Anson, sister of the Earl of Lichfield with Mr. George West



PHOTOGRAPHS: A. V. SWAEBE

THE VERY FIRST CHRISTMAS GIFT LIST

by Jeanne Sakol

THE TROUBLE with Christmas presents is they've lost the personal touch. I, for one, dread plunging into an unfriendly parcel, shredding the tissue with nervous nails, only to wonder with sinking heart how many other mink coats exactly the same are being opened all over the country and is mine truly meant for me personally? Or was it snatched up in the usual unthinking hurry without a care about my innermost needs and desires? I had an aunt who used to insist it was the thought that counted and though she failed to appreciate the telegram that said "I'm thinking of you," she may have had the germ of a better idea than she realized. This year, why not think twice about those on your list. Find gifts, I say, that really suit their idiosyncrasies and individual weaknesses, things that will express without doubt your affectionate interest. Besides, gifts like these are infinitely more fun to give than to receive—which may in its own modest way be a move to help to bring back the real meaning of Christmas. Anyway, here's 24 original suggestions to start you thinking along the right lines



A half-knitted sweater for slow-knitters.

Hand-signed photographs of celebrities for unsuccessful name-droppers.

A packet of mixed invitations to various chic events for propping on the mantel.

A selection of couturier labels for sewing into frocks run up by that wonderful little woman.

For your char, some ingenuously funny notes that she can leave around as required and not have to dream up in your time.

A street-map with the recipient's home marked "I live here" for showing to taxi drivers in moments of stress.

Book-matches engraved "Margaret and Tony."

A pad of Buckingham Palace notepaper for scribbling notes to the milkman.

A Rolls-Royce mascot for tucking in one's pocket when entering one's club.

A *Lady Chatterley's Lover* book jacket, unexpurgated version.

A tear-stained love letter for use as a bookmark in guest-room books.

Refrigerator alarm-bell for sleep-walking dieters.

Bloodshot contact lenses for teetotallers who want to look hung over.



A TV aerial for intellectual snobs who don't want the neighbours to think they're intellectual snobs.

For your favourite hypochondriac, a large X-ray film suitable for framing.

A Personal Credit Card, listing for ready reference all the people who are good for an easy loan.

A Car Telephone Book with the car phone numbers of friends with car phones.

For your dog, a People Whistle to use when he's beyond barking distance and can't make it home.

A dummy doorbell marked "Service" which fits over the regular doorbell when guests are expected.

A Linguaphone recording of Cockney slang and pronunciation for translating new musicals.

For American friends living in Britain, a pocket-sized insulated ice-cube container for taking to parties.

A season's supply of fox tails for fashionable but squeamish hunters.

For a young person making a first trip abroad, a dog-eared passport case.

For friends with suppressed hostilities, a chance to cut loose from inhibitions—curse, shout, smash and tear—with a gift box that is first nailed together, then taped around the edges, then tied with thin wire, then covered with paper and finally imprisoned with thousands of criss-crossing ribbons, each individually knotted. It won't matter what's inside. It's the thought that counts.



Sir Michael Redgrave, 52, & Fred Sadoff, 34, met in New York four years ago and worked on a production of A Month In The Country. Together they formed F.E.S. Plays, Ltd., whose productions include Redgrave's The Aspern Papers and the current appropriately-named Waiting In The Wings. The partnership embodies formidable experience. Actor-director Sadoff appeared on Broadway in South Pacific & Camino Real and is a founding member of the New York Actors' Studio for which he adapted and produced Salinger's The Catcher In The Rye, playing the lead himself. Redgrave, with a solid background of success as actor & producer, was also responsible as manager for bringing Theatre Workshop to London in 1952. Perhaps predictably they are considering ECLECTIC for their telegraphic address.

INTRODUCED BY RICHARD FINDLATER & PHOTOGRAPHED BY CRISPIN WOODGATE

NEW FACES IN THE WINGS *continued*

WHAT you see in the London theatre depends, first of all, on the managers—those gambling impresarios who never take a curtain call. In the last few years an exciting new wave of them has descended hopefully on the West End, with startling results. How do they come by the money? That is the inevitable first question, but the answer—at least, according to what all the managers say—is that you don't need money of your own. What you do need is courage, tenacity, luck, energy, flair and the knack of getting other people's money. But that—I am assured—is the least of a West End manager's problems.

To meet preliminary production costs he may have to raise about £5,000 (for an average straight play) or around £15,000 (for a small-scale musical). For this he probably looks to the angels—as theatrical backers are reverently called. Some managers harvest their capital from a large number of small fry, taking "pieces" in a show of as little as £50: David Pelham has a list of "probably over 250 people." Peter Bridge has a much smaller roll-call of solicitors, stockbrokers, doctors and architects (his secretary has a stake in one of his future productions). Michael Codron is guaranteed for two years by a "pool" of backers.

True, a run of flops may prompt your regular angels to close their cheque books and fly away. This happened early in the recently dissolved partnership of Oscar Lewenstein and Wolf Mankowitz, which became the most successful and influential of the new managements.

But in general there's no lack of ready money today for new commercial theatre. And though costs have soared in recent years they're still far, far below the New York level, so that—according to the American-born Toby Rowland—"it's much easier for young managements to get a foothold in London."

Yet it is still often, as Wolf Mankowitz told me last week, "all ridiculously hard"—to get the right script, the right cast and the right theatre at the right time. Your play may do splendid business on tour, and fold up in London within the week. It may get unanimous "rave" notices in the West End, and the public may still stay away—as they did from *Inherit the Wind*. You may beat all box-office records in spite of a hostile press (as Brian Rix found at the Whitehall). Your run may be suddenly ditched by an act of God or the unions (like the ruinous London bus strike of 1958). You may buy a Broadway hit (like *Visit to a Small Planet*) only to find you've got a London flop.

"This must be the only business in the world," said Lord Furness, "where you can invest £10,000 to £15,000 in a property, and within a week you may have a complete write-down to zero. You have absolutely nothing left, not even a copy of the script."

What kind of people are they, these tastemakers and speculators and middlemen of the stage? Usually they work in pairs; read and see at least a dozen plays a week; are mystifyingly discreet about the economics

David Hall, 30, son of a naval officer, decided on a managerial career after leaving the army. He trained as actor and singer at the Guildhall School of Music, played in panto ("Demon King and all that") later toured in rep and worked with Bernard Miles at the early *Mermaid* in the box office and backstage. Hearing John Mortimer's *Dock Brief* as a radio play he urged the author to write a companion piece and launched at once into management with Michael Codron. Biggest hit: *The Caretaker*. On the way: Archibald McLeish's *J.B.* and probably new Mortimer & Pinter plays



Anna Deere Wiman, (above) inherited a theatrical tradition from her father who was a Broadway impresario. She helped him on holidays, later trained for ballet. "When I knew I couldn't dance any more I thought I'd have a better chance over here in management." After a short-lived experiment in Liverpool at the New Shakespeare in partnership with Sam Wanamaker she now holds the lease of the Fortune Theatre where this picture was taken. Her productions include *The Grass is Greener*, *The Reluctant Debutante*, *Morning's at Seven*, *And Another Thing*. . . . She breeds *Boxers*, has one big ambition ". . . I'd love to direct a play"





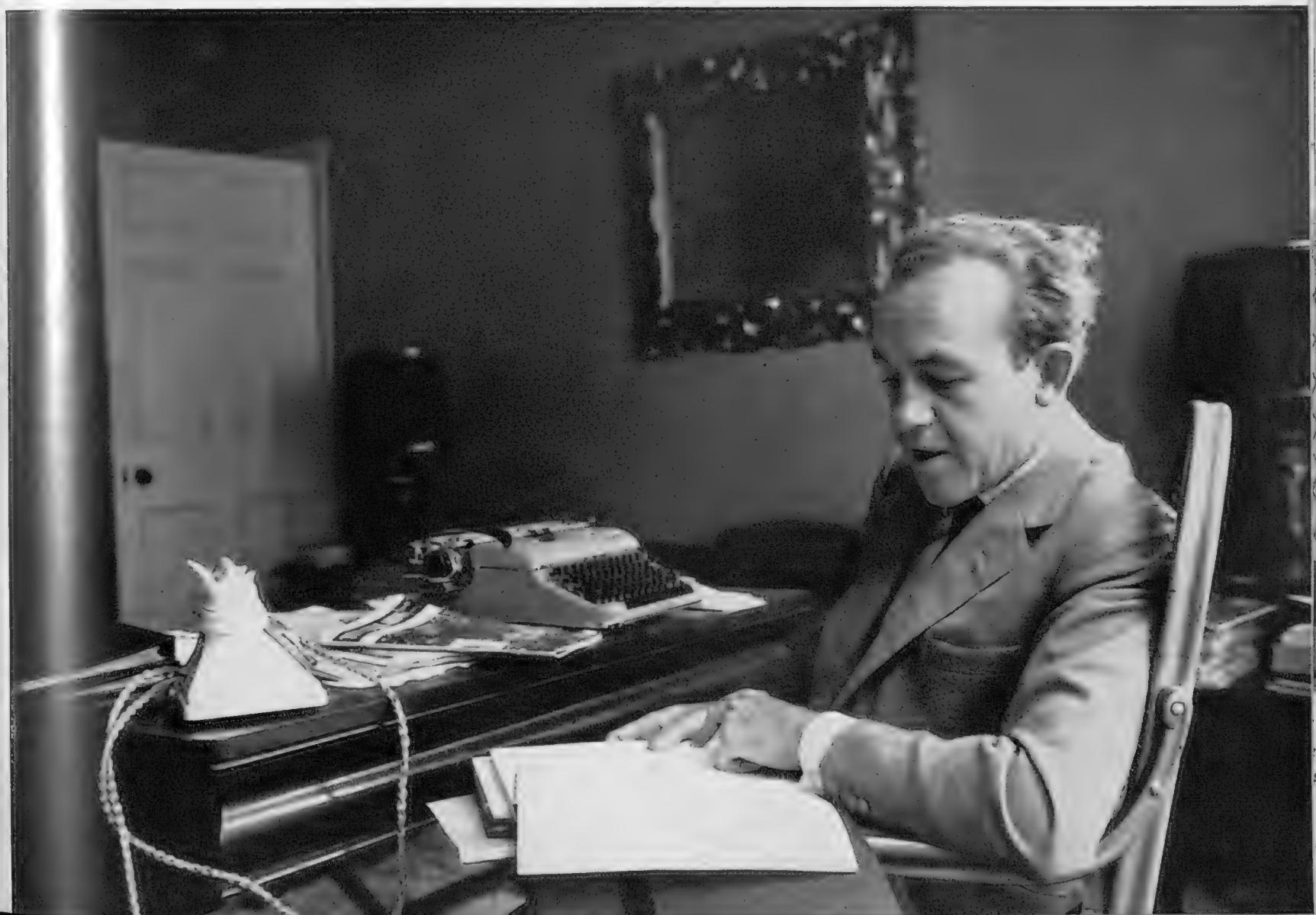
of their job; have a talent for winning friends and influencing people, especially possible investors; and are incorrigibly stagestruck optimists.

No impresario in his right mind enters the theatre as a means of getting rich quick. As David Hall says, "We're not frightfully interested in making a fortune"—though he and Michael Codron have done deservedly well out of their leadership in staging Harold Pinter and John Mortimer. Lucky strikes, of course, may be made in London. The West End has never had it so good. But it is the bricks-and-mortar men who are sitting prettiest. For the manager the odds against hitting the jackpot are high.

Despite the surge of newcomers, many big names of the 1940s and 1950s are still in business. High above Shaftesbury Avenue, in his office at the top of the Globe, the legendary head of H. M. Tennents—Hugh ("Binkie") Beaumont—still dominates the West End stage, as he has done for more than 20 years. In 10 out of 34 theatres now open, Binkie is—alone or in partnership—the producing management: one of the men who chooses the show, raises the money, hires the cast, and rents the theatre. But not far behind in West End dominion comes a

Bernard Miles, 53, launched the first *Mermaid* in his back garden in St. John's Wood, financing it largely from personal earnings in a brilliantly rambunctious career as author, director and actor (*Shakespeare*, films, TV, variety). He followed it with a temporary theatre at the Royal Exchange, finally achieved the minor miracle of planning, financing and building *Mermaid* No. 3 at Puddle Dock in the City. First production *Lock Up Your Daughters* ran for months, was followed by many successes. New plans include Mayakovsky's *The Bedbug* & Schiller's *Don Carlos*

David Pelham, 36, Boston-born, the son of an industrialist. He worked prewar in summer stock as actor and stage manager and helped a New York impresario. After war service in O.S.S. he produced films in Italy and later helped David Merrick to take *Look Back in Anger*, *The Entertainer*, *Romanoff & Juliet* to New York. Dubbed "The Flop King," after a long line up of failures like *The Hidden River*, *The World of Paul Slickey*, &c. Pelham remains resilient. Refuses to join the T.M.A. (managers trade union) makes "just living" his hobby. "I can water-ski & mix a dry Martini. And I'm persona grata in most of the night clubs"



NEW FACES IN THE WINGS concluded

later arrival, Donald Albery. With three of London's best theatres in the family (the New, the Criterion and Wyndham's), and a nose for the low-lifers, his six current productions include *Oliver!* and *Fings*.

There are more than 30 other managers behind London's current programmes, while another score are waiting in the wings—planning the shape of things to come in 1961. It is a masculine preserve, in which Anna Deere Wiman is at times painfully conscious of being a lone invader. Few of her male colleagues were, like her, born into show business (Henry Sherek and Donald Albery are prime exceptions). Most are the sons of well-to-do professional and business men. Some—like Frith Banbury and Murray Macdonald—made their names as directors. Others—like Alan Badel and John Gale as actors. A few, like Peter Bridge and David Hall, have deliberately set out to learn the business from every angle.

Publicly, at any rate, most managers seem happy about the state of the theatre—if only they could get one of their own. A Left-winger like Oscar Lewenstein pays the tribute that “*in a way, it's more open than most things.*” Some managers, not surprisingly, have mixed feelings



Oscar Lewenstein, 43, took a temporary job in the Unity Theatre's front office after 6 years in the army, was later invited to manage Glasgow Unity. He took a Glasgow play to London and stayed there at the Embassy (“*I brought in The Boy Friend*”) became general manager of the Royal Court in the pre-Devine era and was a co-founder with Ronald Duncan of the English Stage Society. Teamed with Wolf Mankowitz his successes included *A Taste of Honey*, *Expresso Bongo*, *Make Me An Offer*, &c. First show since splitting with Mankowitz was the hit *Billy Liar*. Now partners John Osborne & Tony Richardson in stage and film companies.

Viscount Furness, 31, launched Furnel Productions two years ago with actor Alan Badel after helping to back *The Public Prosecutor* in which Badel starred. Productions include *The Ark*, *Ulysses in Night Town*, *Visit To A Small Planet* and *Roger the Sixth*. There was a brief lease of the Westminster Theatre: “*Next time I'll buy a freehold, that would tie in with my investments.*” Other interests include pharmaceuticals, rigid boxes, wine, publishing, the Order of Malta—“*and I try to keep up actively in the Lords. But it's no good just being a sleeping partner in the Theatre.*”



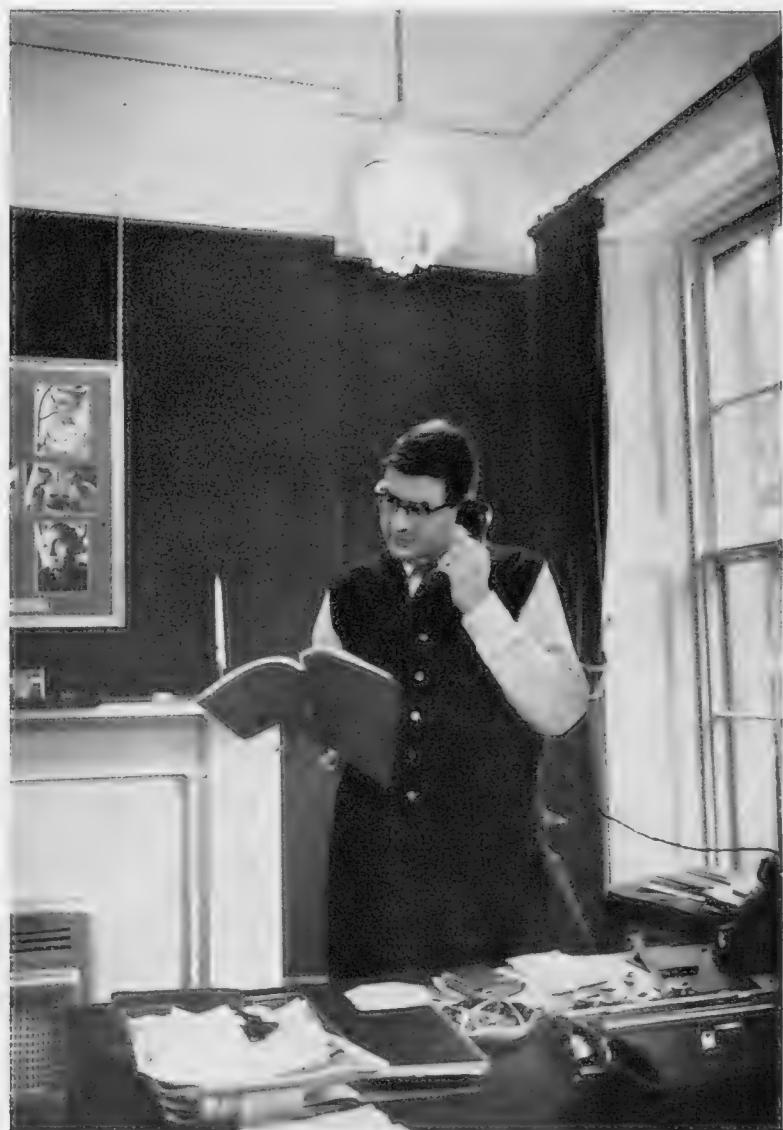
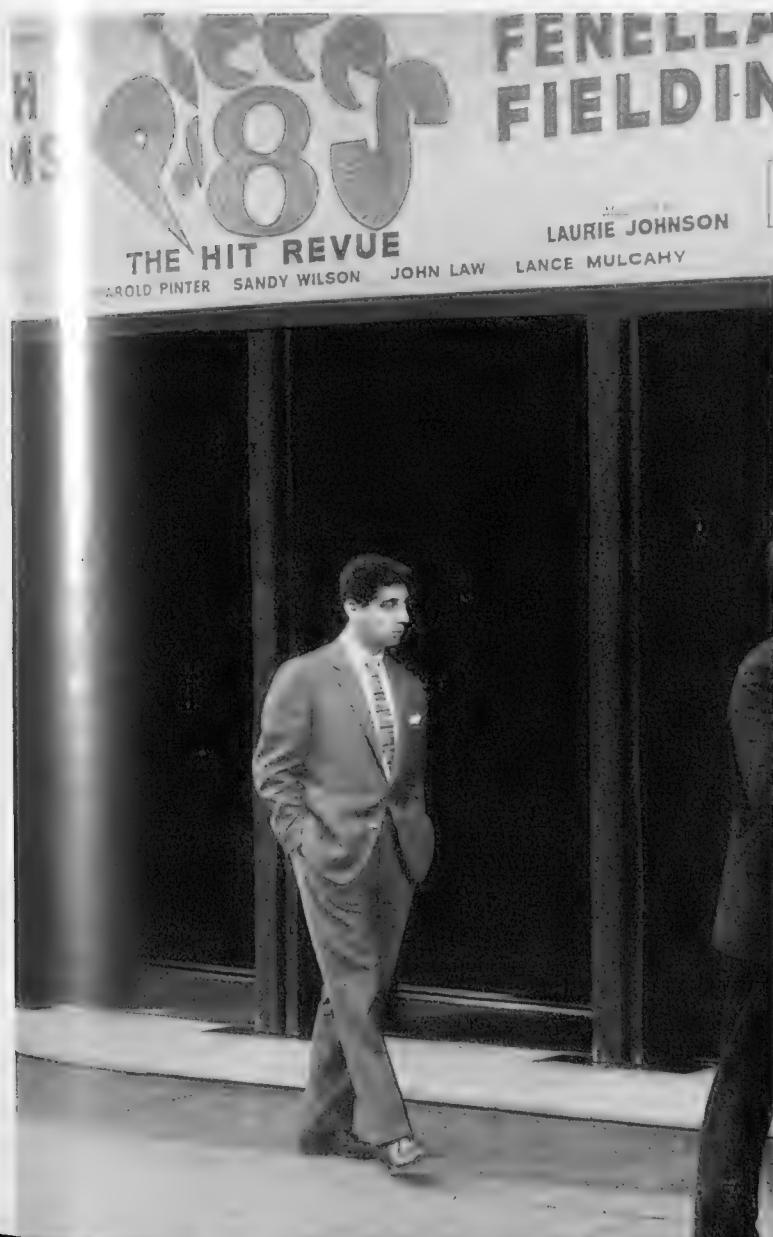


Toby Rowland, 43, (left) is the son of a lawyer in Montana, a state which has no legitimate theatre. He started an experimental theatre club in a deserted New York iron foundry, then: "I discovered that I really didn't know enough" so worked as runner for a ticket agency and later as a stage manager in summer stock. His first Broadway production was *Hedda Gabler* with Katina Paxinou. He came to London 10 years ago and worked for 2 years with "Binkie" Beaumont. ("I got to know the major names in the theatre"). Has staged plays by Ugo Betti, Anouilh, Tennessee Williams, Robert Ardrey. Current show: *Watch It, Sailor!*

about the critics. Several have sadly told me about drawing-room comedies with French windows which they were shelving because, with Bernard Levin and Robert Muller in the stalls, they were condemned to death. The advent of these critics has, I was assured, driven one veteran manager into retirement.

Yet in the long run it isn't the critics who dictate policy. For that is a luxury few London managers can afford, outside those subsidised power-stations of theatrical talent, the Mermaid, Theatre Workshop and the Royal Court. Veering from farce to drama, as the scripts and stars crop up, they may—like Toby Rowland—be especially proud of a *Shadow of Heroes*, but they know that their chance of survival depends on discovering a *Watch It, Sailor!*.

"The London theatre," as Sir Michael Redgrave says, "must have something for everyone." Lord Furness has declared that "any rigid artistic policy would be suicide." And it's a sign of the times that Wolf Mankowitz—who (with Oscar Lewenstein) demonstrated a more consistent policy than is usual in the West End—should now say that "The day has come for a more eclectic approach."



Peter Bridge, 35, (above) son of a stockbroker, lost around £7,000 on his first managerial venture after leaving the R.A.F. "I had too much money and not enough experience." He gained it later by working with theatre P.R.O., as assistant manager to Alec Clunes at the Arts and as private critic to a ticket agency, reporting on hundreds of shows in and out of London "until I knew the business backwards." Recent productions include *Inherit the Wind* and *Any Other Business*. On the way: a new translation of Ibsen's *Pillars of Society* and a play with Jack Hawkins

Michael Codron, 30, usually works with David Hall. The son of a London business man he came down from Oxford and spent a brief period with one of his father's enterprises (a quarry) before deciding to learn the ropes of theatrical management. Basic training in Jack Hylton's office preceded a first successful venture in *Share My Lettuce* followed by *Breath of Spring*, *Little Eyolf*, *Valmouth*, *The Wrong Side of the Park*, *Pieces of Eight* and currently *The Caretaker*. On the way *Paddy Chayevsky's The Tenth Man*. His ambition: "A theatre of my own, like the Arts"

SEA or SNOW?

a quiz to help choose which . . .

You would think it would be the simplest possible decision to make. Yet every year people manage to find themselves in the wrong place.

You see them in the queue for the ski-lift; their fingers went white as soon as they stepped off the train, their skis are too heavy for their fragile built-for-deck-chairs legs, and they're looking up towards the top of the slopes with an expression of gloom and terror only surpassed by Christians hearing the exuberant roar of lions in another part of the amphitheatre. What they really want is a beaker full of the warm south, and what they are getting is an earful of cold snow. . . .

You see them perched edgily in deck-chairs on the sun deck; they've already finished the four Penguins they brought with them, nobody seems to want to play deck tennis, and they are not sure if they can manage another meal of stultifying boredom and Establishment clichés without breaking out and behaving like lions who have heard the thin cheep of Christians in another part of the amphitheatre. What they really want is action, man, action, and what they are getting is a three-week sleeping tablet.

These questions are for those who are on the edge of decision.

1. *If you were to find yourself suddenly on the summit of Everest with a companion, would you say:—*
 - a) "Only two other people in the world have stood here."
 - b) "How are we going to get down, for heaven's sake?"
2. *Does a chill wind and an icy blizzard make you feel*
 - a) exhilarated at the thought of battling with the elements?
 - b) that a hedgehog may be a fool in some ways, but he's pretty sound when it comes to planning the winter months?
3. *Do you consider*
 - a) life isn't worth living without a spice of danger?
 - b) there are spicier things than danger about?
4. *Who would you find most fascinating—*
 - a) a young man of good family with no money?
 - b) a self-made millionaire?
5. *Does a drink mean to you something you take . . .*
 - a) hot, because you're cold?
 - b) cold, because you're thirsty?
6. *Suppose you had to get your weight down. Would you*
 - a) go in for a rigorous course of early-morning exercises?
 - b) spend a fortnight on a health farm?
7. *Do you achieve most in a day when*
 - a) you have to plan everything to the last second to cram it all in?
 - b) you only have one thing to do and you have plenty of time to think about it?
8. *When you pass a travel agency with skis and snow in the window, do you immediately think of*
 - a) an effortless sensation of speed?
 - b) torn ligaments?
9. *What does a sunny beach mean to you—*
 - a) a place from which you jump into the water?
 - b) a place on which you have to keep on moving your beach-rug, because the tide's always coming in?
10. *Do you feel your best*
 - a) before your first cup of coffee?
 - b) after your last drink?
11. *Do you consider*
 - a) that it's marvellous what the human body can go through, and survive?
 - b) that your stomach is a delicate tyrant, liable to make you pay for a slightest infraction of the rules?
12. *At school, what did you dislike most—*
 - a) Having to play games with a lot of fools chattering about team spirit?
 - b) the game itself?
13. *If you had to go to a doctor, do you think he should tell you*
 - a) that you were overdoing things—and needed a complete rest?
 - b) that you should force yourself to take up new interests?
14. *You are lost on a mountain in Sicily. Would you prefer to come face to face with*
 - a) the local bandit chief?
 - b) the man from the travel agency?
15. *Do you think of a four-course, four-star meal in much the same way as*
 - a) a car thinks of petrol?
 - b) a music lover thinks of the Ninth Symphony?
16. *Do you look on solitude as*
 - a) something that is occasionally as necessary as food and drink?
 - b) an unfortunate lapse in your social arrangements?
17. *Do you think it is good sense to take the kind of holiday for which it is necessary to insure against breakage of limbs?*
 - a) Yes
 - b) No
18. *Do you think it is good sense to take the kind of holiday for which it is necessary to learn to manage a life-jacket?*
 - a) Yes
 - b) No

It's pretty obvious, isn't it? If you have a majority of A's, you should be speeding on the slopes. If you are mostly B's, you should be sleeping on the sun-deck. All A's or all B's, and you will have booked already.

Mary Macpherson

and an ABC to help choose where

A for Amazon—you can sail 1,000 miles up it on Booth Line's passenger-cargo boat, R.M.S. *Hubert*. This is part of an eight-and-a-half week round trip, starting from Liverpool on January 20, returning April 14. Itinerary also includes Leixoes (Oporto), Lisbon, Madeira, Barbados, Trinidad and Belem. Minimum fare from £330.

B for Bobsleigh, never to be confused with toboggan, a one-man affair as opposed to the two- and four-seater bobs. Both kinds of runs are at St. Moritz, enthusiasts for both attend the Cresta Ball there—next year's: February 11.

C for Christmas Eve—why not spend it in Malaga and New Year's Eve in Madeira? This is an enticing idea offered by Olympic Cruises. The s.s. *Agamemnon* leaves Genoa for Morocco and the Atlantic Islands, on 22 December, returns on 7 January. Places of call also include Casablanca, Las Palmas, Teneriffe, Tangier and Monte Carlo. Minimum fare: £100.

D for Dogsleigh tours in Norway. Ingham's organize a party, leaving London on 13 March via Bergen to Finse where they are met by five huskies, a sleigh, driver and guide and tour the Haukeli range. Cost about £40 10s. (F. & W. Ingham, 26 Old Bond Street)

E for Easter cruising to the Holy Land. Embark at Genoa on Bergen Lines' *Meteor* on 23 March. Disembark 18 days later at Venice after calls at Tunis, Malta, Athens, the Greek Islands, Rhodes, Beirut (for Damascus), Haifa, Crete, Kotor and Dubrovnik. Minimum fare £115.

F for Fête and one of the best is at Champéry which has a carnival preceding Ash Wednesday. This gay village in the Valais is a good family resort—Cooks do an all-in fortnight's holiday from £40 1s.

G for Greece with Sir Mortimer Wheeler (or Sir John Wolfenden). They're among the expert lecturers who conduct Swan Tours' Hellenic Cruises, the first of which starts from London on 31 March. It goes to such places as Dubrovnik, Delphi, Sparta, Athens, Delos, Gallipoli Peninsula, Troy, the Bosphorus, Istanbul and Olympia. The ship sails from Venice. Minimum rate, including return rail fare London-Venice, is from 95 gns.

H for House parties at the snow resorts. Murison Small (of 11 Beauchamp Place) arranges parties of about a dozen (aged 17 to 35) plus two English girls to cook and look after. They go out fortnightly to stay at private chalets in Klosters, Verbier, Grindelwald, Wengen, Saas Fee, Adelboden and Courchevel 1850. A fortnight at Courchevel, including return flight, food and wine with dinner, about 36 gns.



I for Indies, the West ones. A cruise visiting seven of the islands starts from Southampton on February 5, returning 3 March. French Lines' s.s. *Colombie* goes to Guadeloupe, Dominica, Martinique, St. Lucia, Trinidad, Grenada and Barbados. Minimum fare £221

J for Jungfrau, to be seen from Mürren, where the British Men's ski championships will be held from 7 to 13 January. The Junior Championships will be held from 2 to 7 January at Wengen

K for Kandahar, the Scottish version of which is run at Glencoe over the Easter weekend. Skiing in Scotland hasn't yet reached the sophistication of Switzerland or Italy (you often have to walk up instead of being chair-lifted) but there's some good skiing at Carrbridge, Aviemore Village and Grantown-on-Spey. British Railways offer skiers a 10 per cent reduction on mid-week fares between 5 January to 28 April

L for Luxury, which in winter sports means St. Moritz. Other playgrounds with the advantage of having everything, from good ski runs to plenty of lively entertainment, include Cortina d'Ampezzo in the Italian Dolomites. As well as numerous ski lifts, ice rinks, ice hockey and a bobsleigh run, it has good shops and restaurants, night clubs and bars. Kitzbühel in Austria has like allurements, over 200 downhill runs, an excellent ski school

M for Maiden voyage, a memorable way to enjoy a cruise. *Oriana*'s maiden trip starts on 3 December from Southampton, going to Australia via the Suez Canal and India, then on to New Zealand, Honolulu, Vancouver, San Francisco and Los Angeles (8 February). She arrives in Sydney on 30 December, leaves again on 18 January, but during that time she does a fortnight's cruise round New Zealand. Minimum first class fare to Sydney is £275, to Los Angeles £418 (P. & O.-Orient), B.O.A.C. can fly you back

N for Navacerrada, one of Spain's most popular ski resorts—it's only one hour's

J. ALLAN CASH



drive north of Madrid. You can ski there from December to March, though at the moment it only has one ski lift. Developing faster are La Molina and Nuria in Spain's Gerona district. La Molina has four ski lifts, a ski jump, skating rink and six hotels

O for Odessa, one of the Russian Black Sea resorts that are the farthest points on Greek Lines' 49-day cruise by its flagship *Olympia*. Leaves Lisbon on 1 February going via Gibraltar, Italy, Greece, Lebanon, Israel and Turkey to Odessa and Yalta then back via Athens, Italy, France, Spain and Morocco to Lisbon on 11 March. U.K. passengers can sail from Southampton on 25 January on the *Arkadia*, with four days in Lisbon before joining the *Olympia*, and join the *Arkadia* again at Casablanca. Minimum fare—including Lisbon hotel—from £355

P for Pool, kept heated at the hotel Principi di Piedmonte in Sestriere so that outdoor swimming can be combined with skiing! This resort has possibly the best ski school in Italy, and so many ski lifts that even in the highest high season there is hardly ever any waiting at all. C.I.T., 10 Charles II Street, do an all-inclusive fortnight at the Principi di Piedmonte for £129 (high season, £119 low season), including midweek air return to Turin or Milan, private bath and full pension

Q for Quiz—see opposite page

R for Rent a villa or flat to be completely independent. Solvis & Co., 37-39 Oxford Street have plenty to choose from. A modern, self-contained flat in Chamonix with two double bedrooms, dining-room, lounge, bathroom and hall costs about £20 in the high season. Villa for 13 people in Crans-sur-Sière (on the Simplon Pass) costs £50 in the high season, £30 in the low. Solvis can arrange maids or cooks, too

S for South Sea islands like Tahiti and Fiji, which are included in Shaw Savill's Round-the-World Cruise via Panama and the Cape. The s.s. *Southern Cross* leaves Southampton on 28 February, returns 15 May. Route includes Trinidad, Curacao, Panama, Tahiti, Fiji, Wellington, Sydney, Melbourne, Fremantle, Durban, Cape Town, Las Palmas. Minimum fare only £287

T for Table Mountain, one of the dramatic sights of a Union-Castle Round-Africa Cruise. Example: the *Braemar Castle* leaves London on 25 January via Rotterdam, Las Palmas, Walvis Bay to Capetown then on to Port Elizabeth, East London, Durban, up to Dar-es-

Salaam, Zanzibar, through the Suez and back via Gibraltar to London (about 20 stops in all). Round trip costs from £306

U for Ultra-violet rays, which tan quicker the higher you get, e.g. Obergurgl, 6,300 feet above sea level. This gay Austrian resort in the Oetztal is now so popular that one must book well in advance to get in. High up in Switzerland is the Kleine Scheidegg (6,762 feet) which has some of the best skiing conditions in the Alps

V for Villars, picturesque Swiss resort overlooking the Rhone valley, where this year the British Ladies' ski championships will be held from 17 to 22 January

W for World cruise. Two leave New York on 28 January. The *Caronia* (Cunard) goes via Madeira, N. Africa, the Mediterranean and Suez to India, Singapore, Hong Kong, Japan, Honolulu to California, Mexico and through the Panama back to New York on 3 May. Minimum fare £1,027. (They also do a 39-day spring cruise from New York on 8 May to Southampton on 9 June). The s.s. *Rotterdam* (Holland-America) goes on a similar route, but returns to New York on 14 April. You could join the ship at Villefranche on 7 February and Holland-America then arrange passage from New York to Southampton (arriving back 24 April). Minimum fare from £902 (including, for Southampton passengers, hotels in New York for three nights)

X for Xochimilco, with its beautiful floating gardens. The r.m.s. *Andes* takes you within reach during her call at Vera Cruz, Mexico, on a 52-day cruise. Four days in Florida and a trip to Mexico City are included. The *Andes* leaves Southampton on 10 January, calling at Las Palmas, Barbados, Grenada, Jamaica, Port Everglades, Vera Cruz, Cartagena, Antigua, St. Lucia, Trinidad and Tangier. Minimum fare £495

Y for Year-round skiing, which is possible at Chamonix at the foot of Mont Blanc, where cable railways take one right up to the highest snowfields



Z for Zermatt—see above and pages 288-94

Actually, I prefer Austria . . .

BY LORD KILBRACKEN

I DON'T know whether it's the germs that remind them, but just about now when everybody is coming down with the first colds of winter, another seasonal disease begins to unsettle them. It's a fever that strikes as indiscriminately as 'flu. It lays low strong men who live a reckless kind of life round the calendar, regularly breaking collar-bones on the rugger field, records on the race track, and hearts everywhere; according to season, these are gentlemen riders, water skiers, yachtsmen, huntsmen, cracksmen, who drive their own snarling Jaguars and fly their own planes.

But the majority of victims are ordinary, sane, regular nine-to-fivers, who live in domestic pseudo-bliss in places like Surbiton, catching the same trains and picking the same brains for eleven-twelfths of the year, with nothing more perilous, from one season to another, than crossing Piccadilly in the rush hour (though that's bad enough). No sooner have the plane-leaves turned, and the first fogs settled along Whitehall, than their minds become unhinged by the challenge of snowy precipices in the Alps.

They begin checking their hotel reservations in outlandish, dashing places such as Zermatt and Cortina, going over their equipment—skis, sticks, boots, skates, sleighs, banjos, beer-mugs, as the case may be—in dusty boxrooms, and dreaming once again, if indeed they ever stopped, of flawless christies in flawless snow on flawless Alpine mountains, and of flawless girls in flawless bars in flawless Alpine villages.

And there are tens of thousands of newcomers each year who succumb for the first time, infected by friends or rivals who are already long since addicts. It regularly surprises me how many of these there are, for the nursery slopes seem always to be loud with English accents (usually shouting for help) and they cannot always belong to the same people.

A hundred doubts and fears now besiege them: What clothes? What gear? Will they look ridiculous? Will they break legs? Arms? Ankles? Will the sun shine? Will there be avalanches? Yet all will evaporate within three days of arrival; two weeks and they're hooked for ever.

Switzerland is still the traditional country—three decades ago, it was just about the only one—for the British skier, and indeed it may almost be said that the British invented Switzerland. They certainly invented winter sports, and chose Switzerland for the purpose. Now other rivals, less clean and smug and *bourgeois*, are pressing hard on the Swiss heels, especially Austria, Germany, Italy and France. Of these I can only speak from personal experience of Austria and Italy, though I've been to Garmisch (Germany) and Haute Savoie (France)

in summertime and found both delightful.

I make no secret of the fact that Austria is my favourite. Those who like to be different, or who prefer blondes, go to Norway, Sweden or Finland; I've only seen Norway to drop bombs on it, I spent a happy week in Helsinki without reaching the mountains, and a single night in Stockholm was enough, so I can't be any help on Scandinavia. On the other hand I spent a week between convoys in Vaenga, which is somewhere north of Murmansk, and spent most of the daylight hours (which were few) on skis—those long, narrow, Russian ones. I can't really recommend it as a winter playground, but it's not a bad line to shoot.

The great regions in Switzerland are the Bernese Oberland and the Grisons (the Grisons include the Engadine and the Parsenn). The main centres in the Oberland are Gstaad, Adelboden and Wengen (which is where I learnt to ski); and, within easy reach of Wengen, Mürren, Kleine Scheidegg and Grindelwald. Mürren is the other side of the Lutschine valley; the runs, as I remember them, are relatively short and easy. From Wengen, which is gayish in rather a Grand Hotel way, you take the funicular each morning to Scheidegg, which, being small and 6,762 feet above sea level, is strictly for the rugged enthusiast who only wants to ski and no nonsense about it. (The insane stay on the Jungfraujoch, high above Scheidegg at 11,333 feet, where there's skiing all the year round.) From Scheidegg you can descend by several different routes to Grindelwald, or ditto ditto back to Wengen.

From Wengen I remember in particular the dashing drummer in the band at our hotel, the Regina, who, the terrible schoolboy rumour had it, was "dying by slow degrees"; and Halford Hewett, enormous, appearing at a fancy dress ball in immaculate evening dress and saying he had come as "two Old Etonians."

The Oberland is rather pro-English (in fact, it almost *is* English); the Parsenn tends to be pro-German, but the runs are faster and longer, and the snow is often better. In fact, I don't suppose there's better skiing anywhere in the world than the Parsenn, of which Davos is the headquarters. When I was skiing there, I didn't stay in the town, but in the Buols' *berghaus* high above it on the Strelapass (7,712 feet). The Strelapass is to Davos what Scheidegg is to Wengen only smaller.

Advantages were (a) cheapness: apart from the reasonable *pension* terms, you had to be home by sunset, because the cable-car stopped running then, so there was no nightingallivanting around Davos; (b) if it snowed at night, you had the whole Parsenn to yourself, a mountain



with *après-ski* companion at Kitzbühel, above

of powder snow, till at least 9 a.m. when the cable-car started again; (c) a girl called Bethiah, American, who was also staying there. Disadvantages were (a) a shortage of snow for the first ten days and (b) Bethiah's rather tough boy-friend whose name was Pierre.

The other centres in this region are Klosters and Arosa. In the Engadine, of course, St. Moritz reigns supreme, with Pontresina as its attendant satellite. Then there are Zermatt and Saas-Fee, away at the foot of the Matterhorn.

Cortina d'Ampezzo is the Italian St. Moritz, being every bit as replete with High Society, starlets, Greek shipping magnates and *poules-de-luxe* (but not yet, unhappily, with Kilbracken) and offering, I'm told, excellent skiing too. The only time I went skiing in Italy was from a *rifugio* (which is the Italian equivalent to a *berghaus*) on a high pass in the Dolomites, the Passo di Sella, 7,200 feet and something akin to the Strelapass. I chose it because it was late in the season—early April—when better-known resorts at lower altitudes are already impossible. The southward descent, even so, was already green fields and spring flowers.

In Austria I only know Kitzbühel, of which I've written before, and its neighbouring villages. I far prefer it to any resort I know. The Austrians are by nature gay and friendly, and there's wonderful skiing on both the great mountains, the Horn and the Hahnenkamm, which dominate the town. But it is as much the night life—informal, intimate, spontaneous—which puts Kitzbühel, for me, in a class by itself, and it's the only skiing resort with a casino (a real one).

Having skied all day, you can play roulette and chemmy all night—or make merry, if you prefer, at a dozen different parties in beer-cellars and hotels, where just about anything goes. The best is the Sportklause, in the same building as the Casino.

Close to Kitzbühel—within skiing distance, that is—are Kirchberg and St. Johann, which are small and cheap and friendly.

And that, for me, about completes the field. Which shall I pick, myself, this season? Well, I expect to be in the States in February, and hope to snatch a couple of weekends on Laurel Mountain, Pennsylvania, where the runs are short and relatively easy, and full of steel magnates (or do I mean *magnets*?) from Pittsburgh, but very pleasant for all that.

America apart, it's a question of money as usual. If I win the Sweep, I'll have a bash and try St. Moritz. If an unexpected minor windfall comes my way, it'll certainly be Kitzbühel again. And if not, I fear it will most likely be Cuileagh, the now-purple mountain twenty miles from Killegar.



LEWIS MORLEY

Ilse Gray explores

IDEAS WITH GLASS

ople are discovering that what water can do for landscape, glass can do for interiors. Boldly used, it not only boosts the light and adds new dimensions but brings exciting decorative possibilities. It's a modern idea that scores heaviest in old houses, where whole walls can be brought alive with great sheets of mirror glass. Snags? Well, it does need cleaning more often than wallpaper or paintwork—and it is dearer—but then it doesn't need changing every five years



Countess Jellicoe uses glass effectively in her house in Chapel Street. The mirror glass wall between the drawing-room windows (top) widens the room. In a ground-floor room, mirror doors hide a cupboard and add length.

Princess Marthe Bibesco's entrance hall, before and after, at her family home Tullimaar, in Cornwall. She covered one side in mirror glass, the other by a curtain. The plaque records Ike's pre-D-Day stay there.





IDEAS WITH GLASS



Reflection completes an arrangement of wall ornaments in a half pattern close to the mirror, an effect that also unifies the reflection with the room. This tiny dining-room is in the top floor flat of Mr. Antony Whitaker in Cadogan Gardens, and the entire wall of mirror seems to double the size. Before conversion it had sloping walls under the mansard roof, and these are now concealed by white Venetian blinds. By painting the walls behind the blinds blue, adding pot plants, terrace chairs and a ceiling light, an impression of a terrace is created when seen through the open louvres



Glass table top over fresh flowers and leaves makes an original table décor. For more permanence a collection of objets d'art is effective. The table is part of a dining-room (left) designed by Pilkington Bros.' Design in Glass Bureau. Other glass ideas include sliding glass screen between dining and living rooms, glass shelves for serving and display, and coloured glass panels. (Table made to order by H. J. Knight, Rorstrand Damask Rose dinner service, Community Plate tableware, black & white Humasco vinyl floor tiles, Rotaflex light fittings, other furniture and accessories from Heals.) All glass used in these pictures is by Pilkington Bros.

GOING NATIVE

ON A SKI BREAK



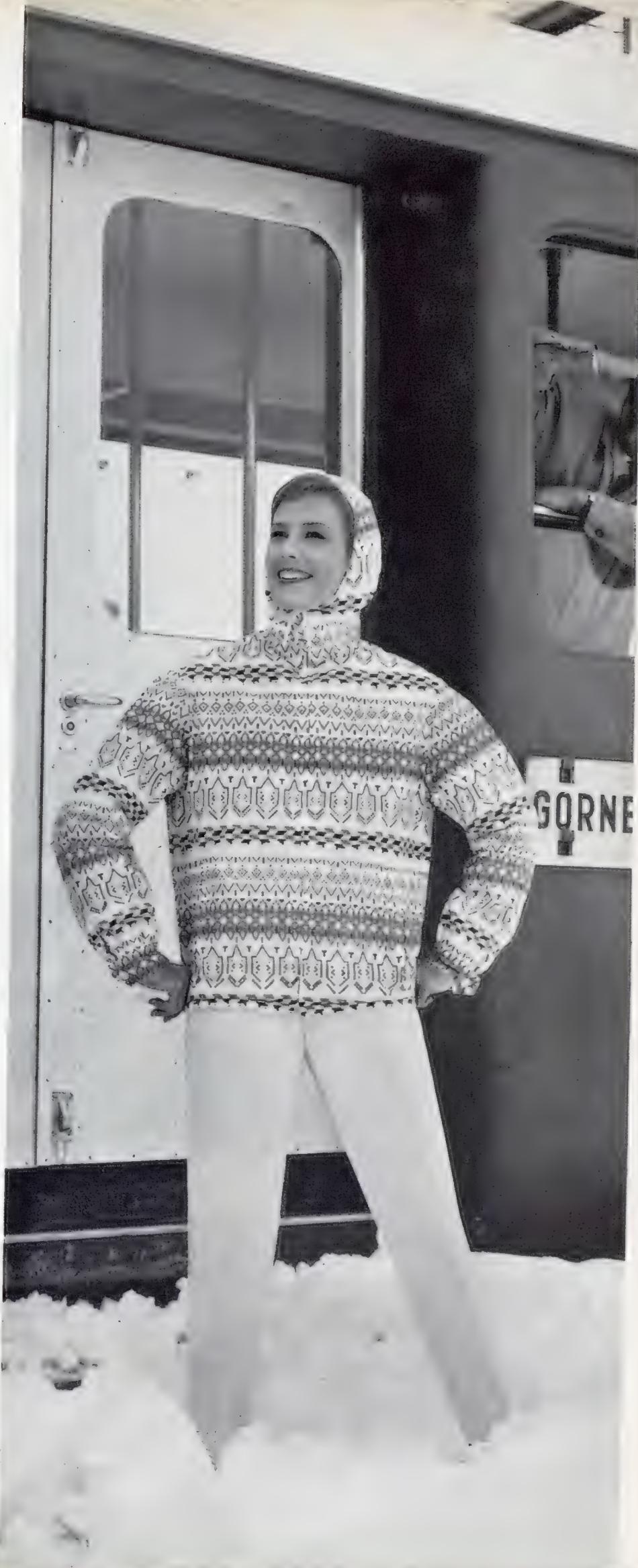
Over there—a quilted white nylon anorak, interlined with poplin, printed in red, blue, green and black by Joseph Foery of Zurich. White Helanca and worsted ski pants are by Macola of Zurich. Buy it at P. Ettinger, Davos; Jelmoli Grands Magasins, Zurich; Modelia, Zurich & St. Moritz; Aux Nouveautés, Lausanne

Swiss winter sports clothes, like Swiss ski professionals, set a pace that's hard to beat. Which is why store buyers try to snap up the newest items as they appear.

Visitors do it too—taking a break from their ski-break—though some of the exciting snow-wear shown can also be bought in London

PHOTOGRAPHED IN AND AROUND ZERMATT BY TENCA

Here and now—brown wool, cream-checked, makes a ski jacket plus hood (left) lined with cream proofed poplin. Respolco made it, Dickins & Jones sell it for £10 19s. 6d. Canzani made the matching cream Helanca and worsted trousers, 11 gns., Lillywhites



GOING NATIVE

continued



Here and now—violet flowers bloom on a white ground in a wool sweater (above) by Pius Wieler, teamed with Helanca and worsted stretch ski pants and mohair bootees to tone. Sweater: 9½ gns., at Lillywhites; Tracy, New Bond Street; Barrance & Ford, Brighton. Canzani of Zurich ski pants: 11 gns. at Lillywhites. Bally après-ski boots: 6 gns. at Bally London Shoe Co., New Bond Street & Bally, Old Bond Street. Men's sweaters by Glacier Sports, Zermatt. Below: white wool jersey sweater patterned in purple and green, matching green trousers. By Hanro of Liestal: 29 gns. and imported by Harrods; Copland & Lye, Glasgow. Pictures on these pages were taken at Walliserhof Hotel, Zermatt



Here and now—charcoal (currently outrunning black on the snowline) for a fine ribbed pullover with suède front worn with matching pants, white fur hat and white wool gloves. Pullover: 12½ gns. Imported by Harrods from Victor Tanner. Mylord of Châtel-St.-Denis pants

Here and now—black and white checked elasticized nylon cossack blouse (opposite) to wear off the slopes. By Mylord, it costs 12 gns. at Dickins & Jones. Fur cap by Charles Muller of Zurich



Over there—geometrically patterned white and charcoal wool poncho (above) by Schibb of Geneva. Buy it at Gassmann, Zurich; Rufiach & Heuberger, Berne; D. Laternser, St. Gall; Olivia Ausoni, Lausanne; Gamper, Aravu

Here and now—turquoise wool pullover (below) is loosely gathered at hip-level into an elastic band and worn over a printed wool blouse in emerald, turquoise and aquamarine. White Helanca and worsted stretch ski pants are made by Macola. The pull-over and blouse are also by Macola and are obtainable at Harrods and cost 8½ gns. and 7 gns. respectively. Men's sweaters by Glacier Sports, Zermatt



ISSE RANNE



Over there—trompe l'oeil woven wool (it looks like hand-knitting) for the ski jacket (left) in leaf green, russet and black. Proofed poplin lined, with hood, it is made by Joseph Foery of Zurich. Buy at P. Ettinger, Davos; Jelmoli Grands Magasins, Zurich; Modelia, Zurich & St. Moritz; Merkur, Basle; Aux Nouveautés, Lausanne



Over there—Crisp but casual green proofed poplin anorak (above) is box pleated at the back and held by a low belt. By Metzger of Basle. Leaf green Helanca and worsted ski pants by Pius Wieler; mimosa knitted mitts by Frey Gatski. Buy the anorak at Sporthaus Gerspach, Basle; Testa Sport, St. Moritz

Over there—sky-blue proofed poplin anorak with touches of knitting (matching detachable hood has "burr" instant-fastening). By Metzger of Basle. White Helanca and worsted ski pants by Macola of Zurich. Buy the anorak at Sporthaus Gerspach, Basle; Testa Sport, St. Moritz



ESPIONAGE BY MINETTE SHEPARD

on the slopes . . .

ROSSIGNOL SKIS in black compressed metal cost £48 15s. at Lillywhites. BINDINGS cost extra, shown are the new Kandahar release toepiece plus Olympic Marker "Turntable" heel binding which cost £7 12s. 6d. and £3 12s. 6d. respectively. Lillywhites have other skis from 6 gns. SKI BOOT-STRETCHER (top) straightens soles, 25s. at Lillywhites. SKI-BAG, crescent-shaped to strap around the waist fits snugly into the back: costs 29s. 6d. at Lillywhites. Unbreakable SKI GLASSES are framed in cream, have windshields and interchangeable lens: 18s. 6d. at Simpson's. Tasselled WOOL CAP (27s. 6d.), from Jaeger. APRÈS-SKI boots in white leather, black-thonged, are rubber-soled and fleece-lined. By Bally: 6½ gns. at Harrods. SKI BOOTS in black leather are padded inside where they lace up separately; there is a "window" at the back to make them flexible. Exclusive to Simpson's, they cost £7 19s. 6d. SKI MITTS in white, long-haired sheepskin, 4½ gns. at Gordon Lowe. TIGHTS by Dior with "lacy" legs could go under ski pants, cost 45s. at Simpson's. APRÈS-SKI boots in platinum gold Lurex thread, 5 gns. at Pinet, New Bond Street. SKI MITTS in white padded leather, 39s. 6d. at Lillywhites. All Lillywhites credits refer to Sloane Street; Edinburgh & Piccadilly branches

. . . & on the waves

Here and now—Paisley-patterned heavy jacquard weave jacket in wool and cotton, coloured in cyclamen, turquoise, tangerine and white; overlaid in green. Matching hat. By Mylord of Châtel-St.-Denis at Dickins & Jones. Jacket: 10 gns., cap: 2 gns.

PRISCILLA CONRAN



GOING NATIVE

concluded



BY APPOINTMENT
TO HER MAJESTY
THE QUEEN
GOLDSMITHS &
CROWN JEWELLERS,
GARRARD & CO, LTD.,
LONDON



Map outline by George Philip & Son Limited.

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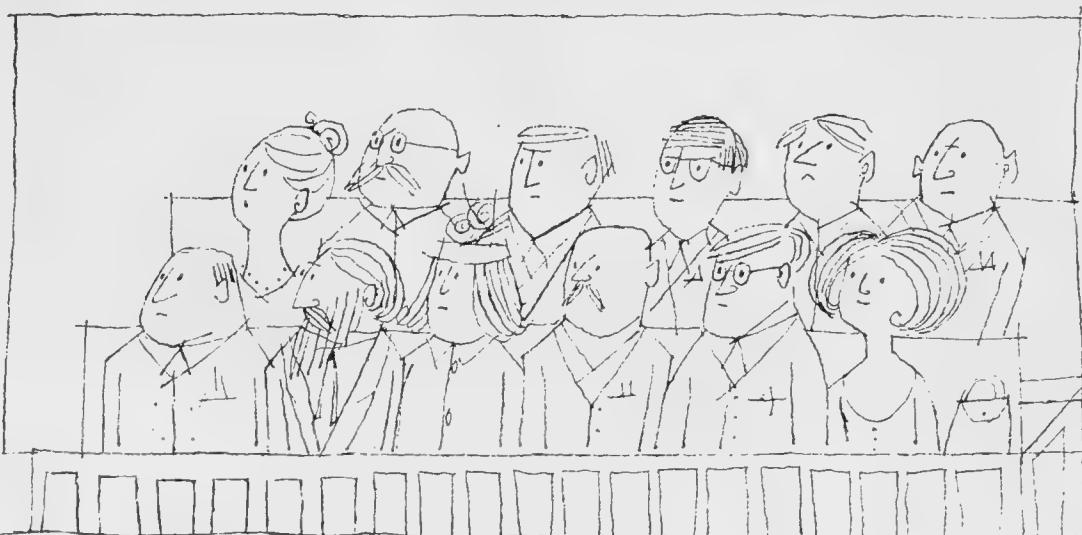


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VERDICTS

The play

Settled Out Of Court. Strand Theatre. (Nigel Patrick, Maxine Audley, Charles Heslop, Eric Pohlmann.)

The films

The Millionairess. Director Anthony Asquith. (Sophia Loren, Peter Sellers, Alastair Sim, Dennis Price, Gary Raymond, Vittorio De Sica.)

The Siege Of Sidney Street. Directors Robert S. Baker & Monty Berman. (Donald Sinden, Nicole Berger, Kieron Moore, Peter Wyngarde.)

Watch Your Stern. Director Gerald Thomas. (Kenneth Connor, Eric Barker, Leslie Phillips, Noel Purcell, Hattie Jacques.)

Night Heat. Director Mauro Bolognini. (Jean Claude Brialy, Laurent Terzieff, Mylene Demongeot, Elsa Martinelli.)

The records

Blues Fell This Morning

Blues & Roots, by Charlie Mingus
Pyramid, by the Modern Jazz Quartet
The Great Wide World of Quincy Jones

The books

The Nude, by Sir Kenneth Clark (9s. 6d.); **Pelican History of Music,** Vol. 1, Ed. Alec Robertson & Denis Stevens (5s.); **Penguin Dictionary of Quotations,** by J. M. & M. J. Cohen (10s. 6d.); **Pioneers Of Modern Design,** by Nikolaus Pevsner (5s.); **Eleanor Farjeon's Book** (3s. 6d.). Penguin Books. **The Hero,** by Kenneth S. Davis (Longmans, 30s.) **Through Streets Broad and Narrow** by Gabriel Fielding (Hutchinson, 18s.)

The Goncourt Brothers, by André Billy, Tr. Margaret Shaw (Deutsch, 30s.)

The Master Builder, by Peter Blake (Gollancz, 25s.) **Concise Encyclopaedia Of Western Philosophy & Philosophers,** Ed. J. O. Urmson (Hutchinson, 50s.)

Incense To Idols, by Sylvia Ashton-Warner (Secker & Warburg, 18s.)

The galleries **Rex Whistler.** Victoria & Albert Museum.

THEATRE



Anthony Cookman

Problem play—find
Mr. Saroyan

IT IS A PLEASINGLY FANTASTIC IDEA that a wealthy tycoon sent down for life on the charge of murdering a business rival should be able to buy himself a fresh trial before a High Court judge. We are asked to suppose that he hires a highly efficient gang to get him out of prison, to kidnap all the witnesses who helped to send him down, introduce them by various devices into the house of the judge and force the old boy at the

point of the pistol to re-trial the case. The question raised with due solemnity is whether truth isn't more likely to emerge from such an informal inquiry than from ordinary court procedure. Clearly this question will have only a limited interest if it is not explored in a way that suggests, either indignantly or humorously, that the law is a bit of an old fuddy-duddy.

The fundamental weakness of **Settled Out Of Court** at the Strand Theatre is that this elaborate situation, which is quite neatly contrived, merely leads to a reversal of the original verdict by means of more or less conventional examination and cross-examination. The prisoner wins largely with the help of the judge who uses methods that are essentially those that he would apply in his own court.

The flatness of the middle act is the more disappointing since the piece is based on a novel by Mr. Henry Cecil and adapted by the author and Mr. William Saroyan. Mr. Saroyan's part in the collaboration is somewhat mysterious. I could not find a single trace of the American's most individual style.

Much the most amusing part of the play is the setting of the informal trial. Mr. Eric Pohlmann sketches in delightfully the character of a smoothly genial rogue who

combines considerable organizing power with well-mannered effrontery. Disguised as police constables his cheerful, well-paid men have picked up at their homes or in the streets all the witnesses whose truthfulness is to be tested afresh. They are a motley crowd—seedy film actors, down and outs, painters, housewives. The prosecuting counsel has been decoyed to the house by a message from the girl he hopes to marry, the vindictive widow of the victim, by the news that her child has met with an accident.

The inside job has been well looked after by the oil painter who is supposed to be doing the judge's portrait for a famous legal association. And the prisoner has been spirited out of Wormwood Scrubs and provided with a neatly tailored suit through an escape system which has worked like clockwork.

The old judge is mightily indignant, but since he is played by Mr. Charles Heslop there is a humorous side to his character, and he is slightly amused in spite of himself at the cool cheek of the whole affair. Anyway he has a healthy respect for revolvers in the hands of obviously determined men and he agrees to judge whether his former certainty of the prisoner's guilt was well and truly founded. The prisoner, for his part, gives him the assurance that

if the verdict goes against him he will return quietly to gaol.

What follows is, as I have said, too much like a repetition of the



CRUCIAL QUESTION: During the private trial in *Settled Out Of Court*, the escaped prisoner (Nigel Patrick), puts to the widow (Maxine Audley) the question on which his fate depends

original trial, and this is the more tame since it seems to have been a trial that was both complicated and unexciting. All we require is a rough idea of the evidence then given in order that we may be shown how the witnesses stand up to questions from which formerly they were protected by possibly obsolete rules of court procedure.

The second act is nearly over before the malevolent widow lets slip an admission which arouses the suspicions of the judge, but even that leads to little more than the sensational twistings of the plot repeatedly held in reserve for the last quarter of an hour. But still a genial audience may be entertained—by Mr. Nigel Patrick's smoothly equivocal prisoner demanding justice, by Mr. Heslop's endearing performance as the judge, and by the sparkle Miss Maxine Audley puts on the vindictive widow.

taken: the one man she determines to marry—a modest, Indian doctor from the East End, as whom Mr. Peter Sellers gives a most restrained and charming performance—is not for sale.

He is dedicated to the alleviation of suffering among his poverty-stricken patients—and besides, his mother has made him swear that the woman he marries shall prove herself first, by setting off with no more than 35s. and the clothes she stands up in and earning her living for three months. The millionairess delightedly accepts the challenge—and insists that the doctor accept a similar one laid down in her late father's will: given £500, he is, within three months, to convert it into £15,000.

The experiment shows Signorina Loren to be a born money-spinner—and Mr. Sellers to be hopelessly unworldly. By the end of the time allowed, the millionairess has turned a sweatshop producing *pasta* into a modern factory and made a fortune for herself and the proprietor—darling Signor Vittorio De Sica, who prefers girls to machines and is comically distressed about the whole thing. Mr. Sellers, merely bewildered by money, has found nothing better to do with his £500 than to give it away—and with it his chance of marrying the Signorina.

Affronted and wounded, the millionairess announces her intention of withdrawing from the world to a Tibetan nunnery: the poor doctor, who loves her after all, grieves helplessly. How can these two people, so far removed from ordinary mortals, be brought together? By a delicious stroke of cynicism, the *deus ex machina* to effect a reconciliation is the most worldly of men—the Signorina's utterly unscrupulous lawyer, bland Mr. Alastair Sim.

There are excellent performances from Mr. Dennis Price as a fashionable psychiatrist, Mr. Noel Purcell as a drunken professor and Mr. Alfie Bass as a kipper-curer. While you cannot fail to be carried away by Signorina Loren's beauty, authority and intelligence, I hope you will spare a little admiration for Mr. Sellers's gentle performance: to be able to make "I have fallen in love with your pulse" sound like exquisite poetry is not given to many actors.

If Messrs. Robert S. Baker and Monty Berman, producing and directing, had not introduced an unnecessary and unconvincing love story into *The Siege Of Sidney Street*, I would have been happier about the film—though, I hasten to say, it is not at all bad otherwise. The photography is certainly most effective in evoking the atmosphere of London's dingy East End back-streets in the year 1911—when a group of Russian anarchists, who had taken to armed robbery for the sake of their "cause," were run to

earth and besieged in a house in Sidney Street.

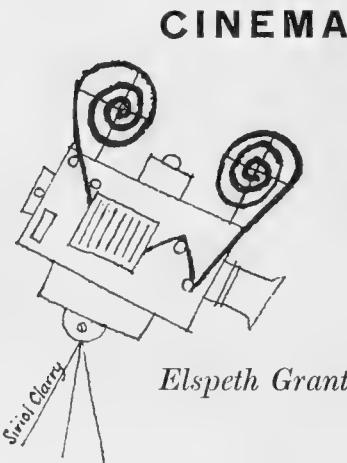
This famous incident, in which armed police and troops were jointly engaged, has been persuasively reconstructed. Those in the know will have pleasure in identifying the Home Secretary of the time (the then Mr. Winston Churchill, played by an actor who strikingly resembles him). There are good performances from Messrs. Peter Wyngarde (as Peter the Painter), Kieron Moore and Leonard Sachs, on the side of crime—and a rather too obvious one from Mr. Donald Sinden as a police inspector.

Navy Lark fans will thoroughly enjoy *Watch Your Stern*—a jolly little nonsense about the loss and recovery of top secret Admiralty blueprints covering the design of an "acoustic torpedo" (whatever that may be). I admit I enjoyed it myself—chiefly for a piece of

extremely funny and dazzlingly circumspect female impersonation by Mr. Kenneth Connor.

The first-rate cast includes Messrs. Sidney James as a wily Chief Petty Officer, Eric Barker as a cornered captain, Noel Purcell as a tetchy admiral, and Miss Hattie Jacques as an Admiralty scientist—and, I am happy to report, there is not a stich of vulgarity in the film from start to finish.

The critics who contend that style is more important than content in a film have praised *Night Heat*—an Italian piece involving a bunch of thieves, spivs and prostitutes on a wild night out in Rome. This film will doubtless be seen by audiences who are incapable of recognizing "style," but on whom its flagrant display of immorality, brutality and viciousness may have a disastrous effect. *I* thoroughly deplore it—and to hell with the "stylists."



CINEMA

The Signorina and the Sage

THE LATE MR. GEORGE BERNARD Shaw had not a high opinion of his play, *The Millionairess*. Neither, for that matter have I: but with the film based on it, I am enchanted—and not solely because the title role is played by Signorina Sophia Loren, to my mind the only screen actress of today who can be mentioned in the same breath as the divine Garbo.

Mr. Wolf Mankowitz must be given top marks for his screenplay—which has been perceptively produced by Gospodyn Pierre Rouve (an enthusiastic Bulgarian gentleman) and beautifully directed by Mr. Anthony Asquith. The sets are splendid—especially the interiors of the millionairess's house, with their hint of *nouveau riche* extravagance—and the Signorina's wardrobe, by Balmain, will throw every clothes-conscious woman into a swoon of purest envy.

The millionairess is a goddess, by Mammon out of Venus—superbly arrogant in the awareness of her beauty and the confident belief that, as the richest woman in the world, she can buy anything and anybody she chooses. She finds she is mis-



THE SCRAPES A GIRL GETS INTO. Intent on luring the doctor (Peter Sellers) into a declaration, Epifania (Sophia Loren), gets herself rescued by him from the Thames and thence into a promising situation in the shed of a fish curer (Alfie Bass). Below: Solicitor (Alastair Sim), prompts psychiatrist (Dennis Price) into making a pass at the heroine. From *The Millionairess*





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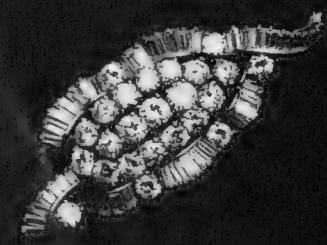
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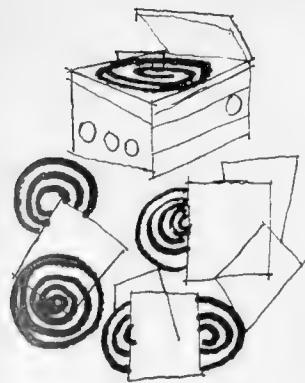
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RECORDS



Gerald Lascelles

Don't play it at a party

AT A FIRST AND CASUAL GLANCE **Blues fell this morning** (BBL7369) might appear to be another random collection of singers, lumped together on one LP as the record company's sop to those addicted to this kind of music. But a closer inspection of the sleeve, and some exacting listening, reveal another story. Paul Oliver, the author of the book of the same name (Cassell, 30s.), spent much time collating his research into the remoter aspects of the blues to produce one of the most interesting studies of the subject so far printed. The record under review is one of the products of his painstaking survey, and it embraces various rare blues singers' works from 1927 to 1940. One of the most unusual is the work of "Stovepipe" (alias Sam Jones), who sings and blows his unconventional instrument with tremendous verve.

It is definitely not a record to play at a party—even a brief investigation of the lyrics reveals the social history of the Negro whose lot was cast in the South after the abolition of slavery. Without mounting a political platform I can safely say that these tracks are an indictment of the system which was adopted in the

southern States to keep the Negro down. Time and the accumulation of circumstances have proved that those who imposed the system were wrong, but without them there might never have been the extension of the blues which is now generally accepted as jazz.

An equally interesting approach to the blues, this time in contemporary style, is made by Charlie Mingus in his album **Blues & roots** (SAH-K6087). The need to communicate is expressed urgently by the various soloists but their voices seem to be raised in a wilderness where normal sounds and conventional tonality are things of the past. It is easy for any critic to sit back and say that this music is unapproachable, or even unacceptable to the human ear. That was my own first reaction, but subsequent listenings (I emphasize the plural!) reveal many hidden depths.

Mingus makes a unique attempt to embrace the cultural aspects of the blues in his more cultural, if occasionally precious, attempts to break away from the obvious in jazz. This *avant garde* formula presupposes the absence of the primeval beat, which I decry. It strikes me that *Moanin'* is the most significant of the six tracks which will confront you. By Charlie's own admission, "each musician plays separate lines, simple blues lines." The result is mostly cacophonous but intriguing, and seems to lend itself better to possible copying than the others. After all, in jazz, copyism is the most common method of disseminating new styles or thoughts, and that, I expect, is what Mr. Mingus would most like to see.

The Modern Jazz Quartet's **Pyramid** (SAH-K6086) continues the Mozartian line which, after repeated hearing, can only be described as precious. A more virile and essentially happy result comes from the Quincy Jones big band session, **The great wide world** (CMS18031), which achieves a successful use of the flute. His imagination never runs riot, but he consistently proves that there is still

new thought to be added to such standard material as *Caravan* and *Air mail special*.

BOOKS



Siriol Hugh-Jones

The march of the Penguins

THIS BEING THE PAPER-BACKED year, it can't have escaped your notice by now that Penguins have celebrated their 25th birthday with some stunningly good books. The simplest advice is to recommend you visit the nearest bookseller and stoke up; let me just say I have particularly enjoyed Sir Kenneth Clark's **The Nude** (superbly done for 9s. 6d.), Volume One of **The Pelican History of Music**, with sprightly illustrations of singing monks, Tibetan monastery trumpets, and medieval musicians tooling on assorted wind instruments, **The Penguin Dictionary of Quotations**, a Puffin anthology of stories by Eleanor Farjeon for children, and a super book called **Pioneers of Modern Design** by Nikolaus Pevsner. I should also like to raise a loud personal cheer for Hans Schmoller, the typographer who for 11 years has seen to it that Penguins look so good and read so easy.

In the heyday of the unhero, it was inevitable that Charles Lindbergh should come up for a

cool, sorrowful revaluation—in **The Hero**, by Kenneth S. Davis, and though the book is intelligent and sympathetic, the taste it leaves behind is sad and sour. The lonely, silent, entirely remote and shy boy who rode a fast motor-bicycle and spoke to no one, turned suddenly into the world star of whom it was said "there are certain things that happen in life that can only be described as interpretation of a Divine Act." Where he went, he was regarded as "bringing the spirit of America" with him. Publicity, to which his attitude seemed as ambiguous as that of another magical hero, T. E. Lawrence, made his life unreal and impossible, the baby-kidnapping turned it into a nightmare. It is perhaps surprising that in fact he managed as well as he did. An uncomfortable book; maybe it is best for the heroes as well as for us that the hero-making habit has dwindled into disuse.

Gabriel Fielding flits through my mind every now and again as one of my three favourite novelists. In a sudden burst of what I take to be comprehension, I imagine I have him safely stowed, then away he whizzes into a now-you-see-it-now-you-don't conjuror's climate where I cannot follow. There is something about his work that is positively alarming, in the manner of remote hypnotism which may never wear off. **Through Streets Broad & Narrow** is about medical students in Dublin. Love, medicine, and the war muttering in the background jostle together in a bizarre manner that mysteriously bewilders, anaesthetizes and wholly fascinates at one and the same time. Greenbloom, the enigmatic figure who haunts me, makes further disconcerting and dramatic appearances. I don't know what on earth Mr. Fielding is up to, but I'll go with him, fogged but unprotesting, all the way.

Briefly. . . . André Billy's **The Goncourt Brothers** is a splendid account of the enclosed, endlessly busy shared life of this indefatigable pair, scribbling away, a prey to boredom and nervous tension and awful gloom when no one writes to

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them or rings the doorbell... **The Master Builders** by Peter Blake is fine stuff for all who know not a thing about Corbusier, Mies Van Der Rohe and Frank Lloyd Wright and want to catch up—the Lloyd Wright material is splendid for sacred-monster-fanciers too. . . . **The Concise Encyclopaedia of Western Philosophy and Philosophers**, edited by J. O. Urmson, may sound strangely resistible, but in fact is a splendidly illustrated, intelligible guide to some extremely tricky arguments. It is spry, clear, and trenchant, and sometimes falls pleasingly into excesses of academic cattiness—"nothing Sartre has written," it observes with owlish glee, "has plumbed the depths of boredom reached by Simone de Beauvoir in her *Les Mandarins*." There's waspish stuff to find in an encyclopaedia . . . and as for **Incense to Idols**, by Sylvia Ashton-Warner, I must admit to total bafflement. This writer earned enormous praise for her first novel, *Spinster*. This second book, set in New Zealand, is, as far as I can

make out, about a palpitating pianist whose troubles apparently began when she got left, a newly-born bundle, on the piano upon which her father continued to play away regardless while her mother died. Since then, men have found her a maddening dish, and pounded her—her vivid phrase, not mine—with their personalities. One of the pounders is a dreadful preacher whose tag-line is "*Anyway, bless you.*" Another calls her nastily, "You common little continental cheat," but a few lines later he is snatching her out of bed muttering "My girl . . . you're so soft . . . this heavenly fragrance . . ." "All sorts of inner horizons reveal themselves," thinks the catnip-girl sagely at this juncture, and who should deny it? The book is written in gasps, with many a line of dots joining them together. "One thing is certain," says the jacket, "this book is a terrifying and ruthless exposure of a woman's mind, her desires, her motives, her pleasures. . . ." Well now, if they're convinced, at least that's something.



MARK GERSON

HORSES WITHOUT NEUROSES are the concern of the Hon. Moyra Williams, successful show-jumper and professional psychologist, whose new book *Adventures Unbridled* (Methuen, 21s.), out tomorrow, describes a new method of controlling a horse without a bit, her own discovery. She is seen with two of her charges on her farm at Gavcote, Bucks

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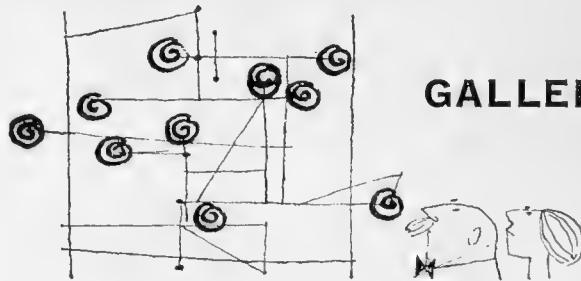
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GALLERIES

Alan
Roberts

The world of a romantic

THERE'S NO TIME LIKE THE PRESENT to take a cool, calm, collected and close look at Rex Whistler. On the same day that the extensive memorial exhibition of his work opened at the Victoria & Albert Museum there appeared also an expensive memorial volume, *The Work Of Rex Whistler* (see illustration on page 260).

The book is a beautifully illustrated *catalogue raisonné* of the artist's production from the age of 17½ until shortly before he was killed, at 39, in Normandy on 18 July, 1944, his first morning in action.

In a short introduction to his brother's work Laurence Whistler remarks that through his versatility as a graphic artist and the fact that most of his murals are hidden away in private houses, Rex Whistler has been dismissed by the public as "a 'mere' illustrator, a frivolous and witty entertainer."

After avowing that the purpose of his book is to suggest that the artist was a serious and permanent one, Mr. Whistler adds immediately that such a purpose can hardly be fulfilled in any book. We may suppose, however, that if this purpose is capable of fulfilment at all it might be fulfilled by an exhibition on the scale of the present one.

Indeed, all those visitors looking for more than the immediate superficial delights that the exhibition offers are bound to find themselves attempting, consciously or subconsciously, some assessment of Whistler's work that goes deeper than the *Isn't it lovely* and *Isn't it clever* heard again and again.

It would be easy for the critic to mount a high perch and look down on such an essentially decorative artist as Whistler. The important thing is to view him from a perch of the right height. It is pointless, for instance, to approach him with the same criteria as those with which we recently looked at Tiepolo.

Fortunately Rex Whistler established with his first major and most widely known mural—*The pursuit of rare meats*, in the Tate Gallery Restaurant—the perfect yardstick to measure his achievement.

It is a work I have known and admired almost from its beginning in 1926 (I once saw the artist at work on it) and I must confess to a sentimental attachment that may

prejudice my judgment. However that may be, I am bound to declare that I found nothing at the Victoria & Albert to prove that as an artist (as distinct from a craftsman) Whistler ever developed any further from that time, when he was just in his 20's, until the time of his death.

There are passages (particularly unfinished ones) in the Tate mural that have a poetic simplicity never recaptured in later work.

Comparison with the Plas Newydd murals (there are small sketches only in the exhibition) is not possible at the show but a fine colour reproduction of them in the new book does, I think, bear me out. These murals, in the Marquess of Anglesey's home, are the artist's most important work. They are exquisite pieces of highly-mannered artificiality, a virtuoso compendium of all his talents for this form of art and lacking only that simplicity that was an early casualty in his progress.

In the sense that, say, Peter Kinley, of whom I wrote last week, is a painter, Rex Whistler was never a painter. He did not communicate his ideas directly through paint but through drawing, to which paint was only an accessory providing colour.

Even in those late easel paintings to which Mr. Whistler refers us for evidence that he was discovering "a new imaginative freedom" there is only a Sargent-esque impressionism. "All is only what he saw," says brother Laurence. But what an artist sees depends more on what is behind his eyes than in front of them.

Rex Whistler was a romantic and his romanticism was his greatest virtue as an artist. When, in those last years, he mistakenly tried to exorcize this romanticism from his paintings he fell for the trick of mechanical impressionism and produced "colour photography" in pictures like *Landscape near Thetford* (No. 36) and the *Self portrait in Regent's Park*.

Posing for this self-portrait in his newly acquired Welsh Guards uniform in 1940 he still saw the world through the highly polished spectacles of a cultured upper class. But it takes all sorts to make a world of art and if the stature of an artist were judged by the number of people to whom he has given pleasure, Rex Whistler would have few equals in England this century.



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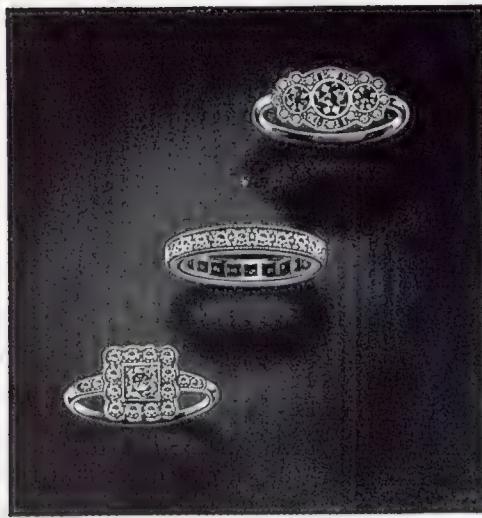
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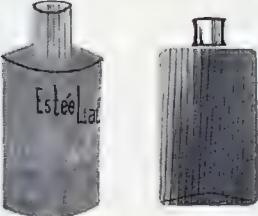
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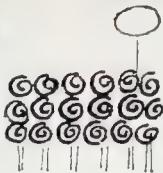
GOOD LOOKS
BY
ELIZABETH
WILLIAMSON

	SKIN CARE	EXTRAS
DRY, SENSITIVE SKIN	 <p>CAMPAIGN: pamper with rich creams and lotions, protect on the snow fields. Feed with Helena Rubinstein's <i>Skin Dew</i> (left); use Elizabeth Arden's <i>Sun Gelée</i> which deflects glare, promotes a tan. So does Lancôme's <i>Filtre Solaire</i></p>	 <p>Long, luxurious baths act magically on tired muscles. A dry skin needs a fragrant bath oil like Weil's <i>Zibeline</i> (left) and a rich lotion rub-down to soften skin—Guerlain's <i>Crème Hydratante</i>. Try a few baths spiced with baby oil before departure</p>
OILY SKIN	 <p>CAMPAIGN: to counteract drying effect of sun and wind use an oil for cleansing which doubles as a sun oil—Estée Lauder's <i>Cleansing Oil</i>. Protect with Charles of the Ritz <i>Sun Bronze</i>. Stimulate with Phyllis Scott-Lesley's <i>Topaz</i> lotion</p>	 <p>A sluggish skin can be given a boost by massage with a rough mitt (right) to stir up circulation, make skin taut. Follow up with a tingling rub-down of Yardley's <i>After-Bath Freshener</i>, specially delicious in Red Roses</p>
PART DRY, PART OILY SKIN	 <p>CAMPAIGN: Treat dry and oily parts separately. An oily nose and chin can be checked by using Elizabeth Arden's <i>Special Astringent</i> (left), dryness is nourished with Revlon's <i>Moon Drops</i>. Try Arden's <i>No-shine</i> under make-up</p>	 <p>Part dry, part oily skin is usually confined to the face. So add cologne, bath oil (whichever you prefer) to the bath water, rub-down with a fragrant lotion like Revlon's <i>Aquamarine After-Bath Freshener</i>. Or finish up with Yardley's new <i>Flair</i> talc</p>

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MAN'S WORLD



David Morton

WINTER SPORTS ARE ONE OF THOSE adventures where what you take with you should include a good deal more than mere equipment. For example, fitness and an insurance policy—there's no N.H.S. on the Continent to cope with skiing accidents. The fitness is best taken care of, at least for beginners, by a dry-ski school. In London Lillywhites, Simpkins and Pindisports are all running ski-schools this year—well worth while, and not expensive. Lillywhites' Edinburgh branch will also run a course. The advice is to book early, and start exercising at least two months before a holiday. For those content with a little light exercise of their own a booklet on "Pre-ski exercises," 3s. 6d., is published by the Ski Club of Great Britain.

More preparatory points. First, boots; the most important part of

VISO NYLON ski jacket comes from France and is reversible—plain side to quilted. In navy or cobalt blue from Pindisports, price: £10 19s. 6d.

your equipment, worth pains in choosing them. A firm sole, well-supported ankle, comfortable padding and enough room to wiggle toes without touching the end of the boot are the most basic requirements. If you are beginning, use a short ski, and if you wear goggles, make sure they are unbreakable. See release bindings are correctly adjusted and oiled, if necessary.

Services: Simpkins (Piccadilly), Lillywhites, Pindisports, Moss Bros., Harrods, and Gordon Lowes—all have something worthwhile to look at, but some are more equal than others. Pindisports will hire out boots—new ones 50s. for three weeks, and you can have that figure knocked off the price if you decide to buy them outright; used boots 40s. for three weeks. Simpkins will arrange for Attenhofer skis to be delivered at your hotel in Switzerland, together with sticks and bindings. Slight snags—they must send your boots to Switzerland for fitting; you must store the skis over there or face the customs; and three weeks' notice is required. Great advantage is that you don't have to struggle through Victoria Station carrying skis, and you can avoid import duty and purchase tax. Simpkins hire boots too.

Lillywhites are showing some ski films on alternate Thursdays at 6 p.m.—tickets on request. They also insure all new skis bought from

them free, against damage for one year, and store skis for a guinea a year, including maintenance.

Clothes: all the stores I have mentioned can equip you completely. Among the things that have caught my eye: Simpkins have a light single-thickness nylon wind-jacket that turns inside out into its own zip kangaroo pocket, making a small package that threads on to your belt for skiing in a sweater. Black, scarlet, grey or navy, five guineas worth of gimmick. Pindisports have the quilted nylon ski-jacket shown in the picture. This material is getting more and more popular because of its warmth and light weight. It's filled with Tergal, adjustable hip-fastening, two ample pockets, Helanca elastic cuffs, and reversible to navy or cobalt blue, for £10 19s. 6d. Lillywhites have exclusively an Austrian jacket with quilted shoulders and a hood that zips on (or off) the collar. I liked the "Velcro" burr-type fastening on the pockets, and the knitted cuffs (£5 19s. 6d.). They also have excellent Norwegian wool ski-jackets in a traditional design for 9 gns.

All three stores have a fine-quality skiing glove in supple waterproof cape leather with an elasticized leather wrist and knuckle band; these were chosen by the British Olympic Ski Team and are for the expert only (novices stick to mitts). Orlon-lined, 77s. 6d.

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Hop'n John from Bermuda

SOMETIMES IDEAS FOR DINING IN come while dining out. As at Madame Prunier's in St. James's Street when she entertained a party of Bermudian hoteliers to dinner on the eve of their return flight after a visit to Britain. I was one of the other guests invited to this enterprising event where the food we enjoyed was not that found in the hotels of Bermuda but the kind that Bermudians themselves like. This was the menu: Bermuda Fish Chowder; Codfish & Banana; Hop'n John (peas & rice); Bermuda Syllabub; Johnny Cake; Paw Paw; Fruit Cup; Coffee.

I was particularly impressed by the Fish Chowder, a pretty robust fish soup, and the Codfish & Banana, usually served for breakfast, I was told. It is not such a task to prepare so here it is, for those who would like to try it:

CODFISH & BANANA: Buy 2 lb. boneless skinned salt cod. Put in a pot of water and soak overnight. Next day pour off the water, place the fish in a saucepan and cover it with fresh water. Add peeled small whole potatoes to your liking. Cover and boil for 15 minutes or until the potatoes are tender. To serve: Place a portion of fish on each plate, together with a few potatoes and a peeled whole banana.

Most people like a little olive oil poured over the fish and some add a little mayonnaise and some chopped hard-boiled egg to this. Others prefer sliced onions and tomatoes, first fried in bacon fat. Sliced avocado pears make a nice finishing touch.

I liked this dish and shall make it in my home—not for breakfast, but probably for lunch.

As was to be expected, the wines with this Bermudian meal were good. Reserve Dry Fino, La Riva; Pouilly Fuisse, 1958; Gevrey Chambertin, 1949; Chateau Coutet, 1952, and various liqueurs. Nothing Bermudian about them.

Before me, as I write, I have the dinner menu of one of the hotels in Bermuda, with the prices given in both shillings and American dollars. As a matter of interest, here are some of them in shillings: Fillet of Bermuda deep sea rockfish, 31s. 6d.; fried "Jumbo shrimps," 35s.; spring lamb chops, 35s.; New York sirloin steak, 42s.



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Helen Burke

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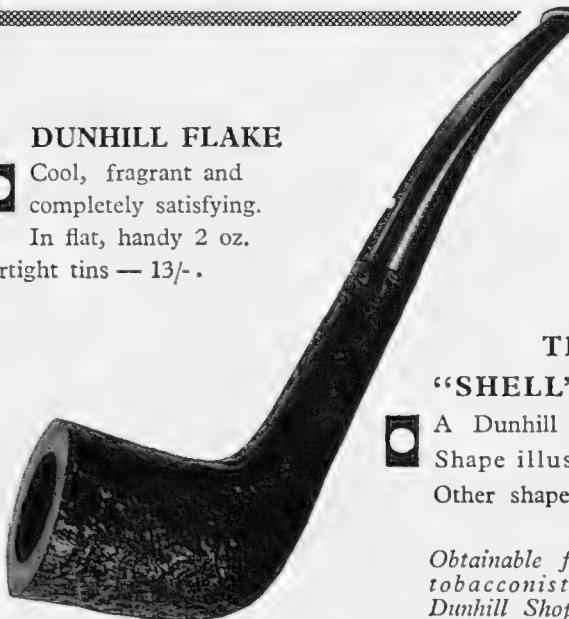


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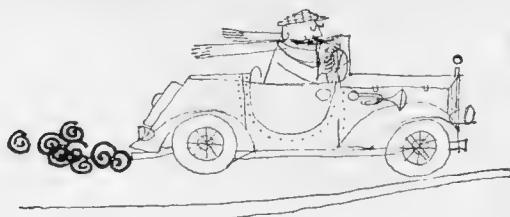
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MOTORING

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Something for Aprilia fans

PROBABLY NO SINGLE CAR TODAY enjoys the special regard reserved for the Lancia Aprilia by enthusiastic drivers immediately before the war and just after it. At a time when British cars had cart springs, beam axles, low gear ratios, and indifferent performance, this nimble little saloon with its all-independent suspension, its excellent gearbox, fine road-holding and high cruising speed seemed to be the answer for everyone who wanted a compact closed car that would travel fast without excessive fuel consumption. And its price was not impossible for British buyers.

In the postwar period Lancia dropped it and produced no replacement. The little V.4 Appia of 1,090 c.c. is a nice piece of engineering, but after duty and purchase tax the price in England is far too high for a small saloon of limited performance. The Aurelia Gran Turismo, now replaced, was very expensive but is regarded as one of the greatest cars ever built by the few owners who could afford it. The even more expensive Flaminia is its successor, but this offered no hope for former Aprilia owners. Now, the Turin Motor Show brings the Flavia, the kind of car Aprilia enthusiasts have been waiting for, and I have been giving it a pre-release try-out over typical Italian main and mountain roads.

In design it is a complete departure from previous Lancia principles—which was to be ex-

pected, as Ing. Jano, who carried on the traditions established by Lancia himself, has now been succeeded by Dr. Fessia. The doctor is a lively personality with strong views of his own, who did the Cemsa Caproni prototype just after the war and later worked with the NSU-Fiat organization in Germany. His design, recalling that of the Caproni (which never reached production) has a flat-four light-alloy engine and front-wheel drive. Like previous Lancias, it has excellent road-holding, it is full of interesting and unusual features and it has a chunky individualistic body style that marks it out from the general run of current cars.

The engine is a 1½-litre unit giving 78 horsepower, and the gearbox has powerful synchromesh on all four speeds. Front suspension is by wishbones with a transverse leaf spring, and the rear axle is carried on half elliptic springs. British Dunlop disc brakes are used on all four wheels. A big feature of the design is the care taken to isolate the passengers from mechanical vibrations and road noises by rubber insulation of engine and suspension, and the results are outstandingly good.

Dr. Fessia told me that though he was convinced front-wheel drive was the right solution, he had a specially difficult task in designing such a car in Italy. The Italian public expects high standards of steering and road-holding. They would not accept a

car that was obviously nose-heavy or required a lot of effort to steer it, or would not swing round mountain hairpins in one sweep. Spurred on by this critical public he has succeeded in producing a 90 m.p.h. car so light to handle and so quick and responsive to steer that one would never dream it had front-wheel drive. B.M.C. have succeeded in giving us the advantages of front-wheel drive, without the snags, in the baby class. Lancia has now succeeded in doing the same thing in the 1½-litre size.

You can drive the Flavia on the toughest mountain roads or park it in small spaces without ever realizing it has front-wheel drive. It turns in a circle of 36 feet and if you use snow chains in winter (and they naturally go on the front wheels, which do the driving) there is an ingenious adjustable stop on the steering box to prevent the chains fouling the wing valances.

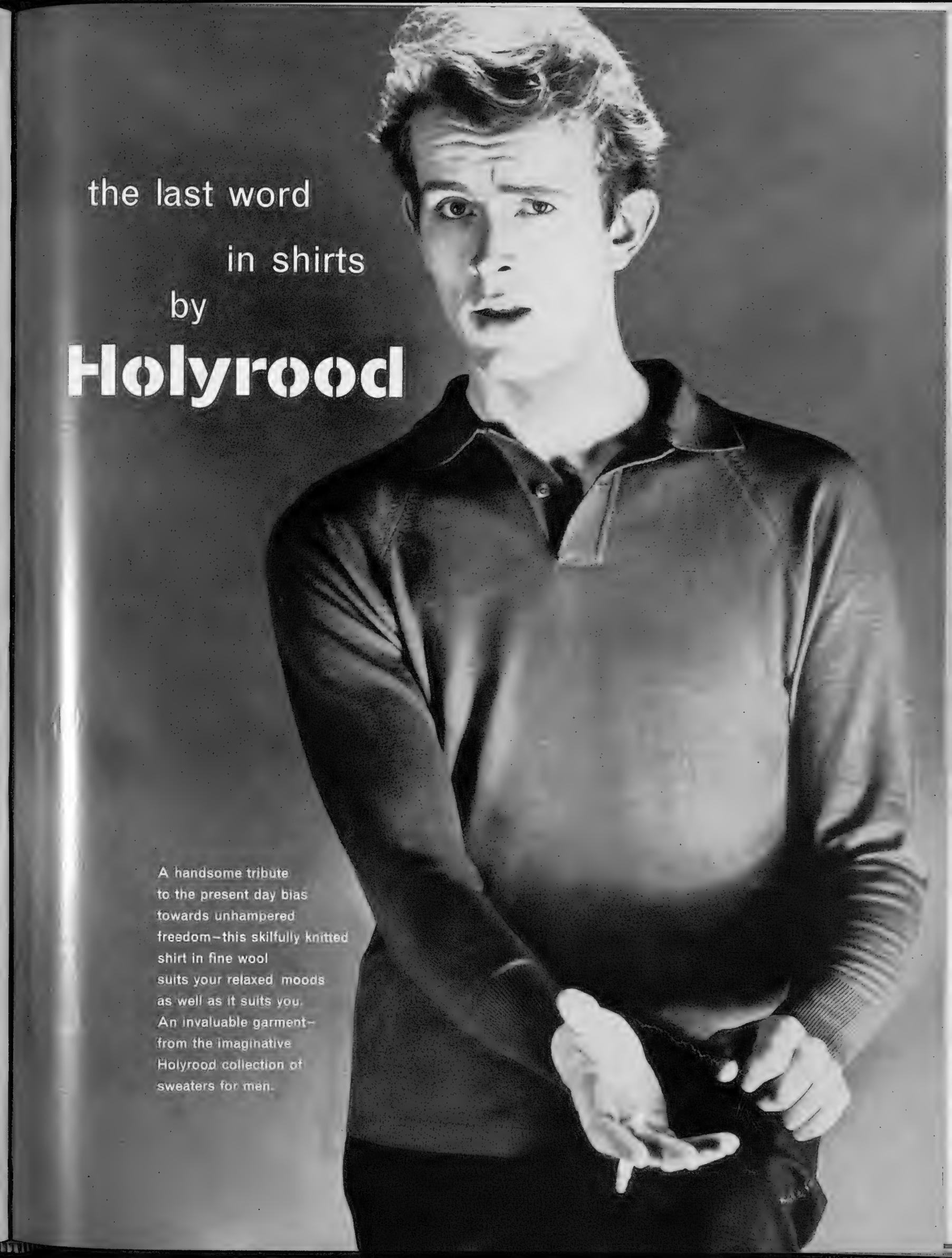
The front bench-type seat has a reclining backrest and the driving position is right for long-distance motoring. Under the steering wheel is an unusual curved console with recessed finger-tip switches. The asymmetrical instrument panel contains a circular revolution counter and a long ribbon-type speedometer. Interior door handles are recessed so that they cannot catch clothes or injure passengers and there are adjustable air vents to demist the side windows. Top and bottom of the instrument panel are padded, and the passengers have stout grab-handles on the doors to steady themselves when the driver is cornering fast. Extra elbow and shoulder room is obtained by using curved glass in the side windows. There are four headlamps, and automatic lights illuminate engine and luggage trunk. There are also red safety lamps recessed in the edges of the front doors, where they are automatically lit when a door is opened.

The steering-column gear change

works crisply, though on the early car I drove it required a fair amount of effort—possibly because of the resistance imposed by an inefficient synchromesh. The steering needs 4½ turns from lock to lock (low gearing helps to explain the lightness), but good self-centring action after a corner reduces the amount of hand movement required. I saw maximum speeds of 27 m.p.h. in first gear, 48 in second and about 68 in third. I did not have time to check the maximum speed but Lancia claim 92 m.p.h. and an average fuel consumption of 28 m.p.g. Acceleration and hill-climbing, while lively, may not appear outstanding to those who think of Lancias in terms of high-speed Gran Turismo models. The big five-six-seater saloon body with its extensive soundproofing puts the weight of the complete car up to 2,690 lb., so that it is not outstandingly light for a 1½-litre model. A few rough checks suggested that acceleration from 0 to 50 m.p.h. takes about 14.2 sec. Performance enthusiasts will therefore be inclined to wait for the lightweight coupés which are bound to emerge from the leading Italian coach-building houses eventually. But for the present, the normal saloon will satisfy a lot of people who admire Lancia engineering and handling qualities. The price at which it will sell in England is not yet known.

The new front-wheel drive Lancia Flavia. "A complete departure from previous Lancia principles," says Gordon Wilkins





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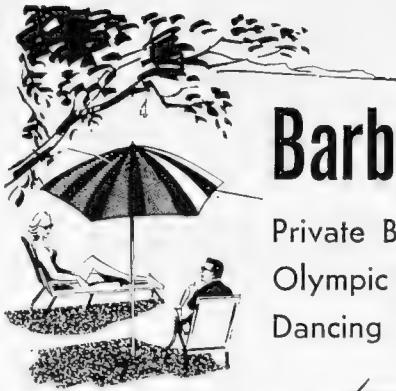
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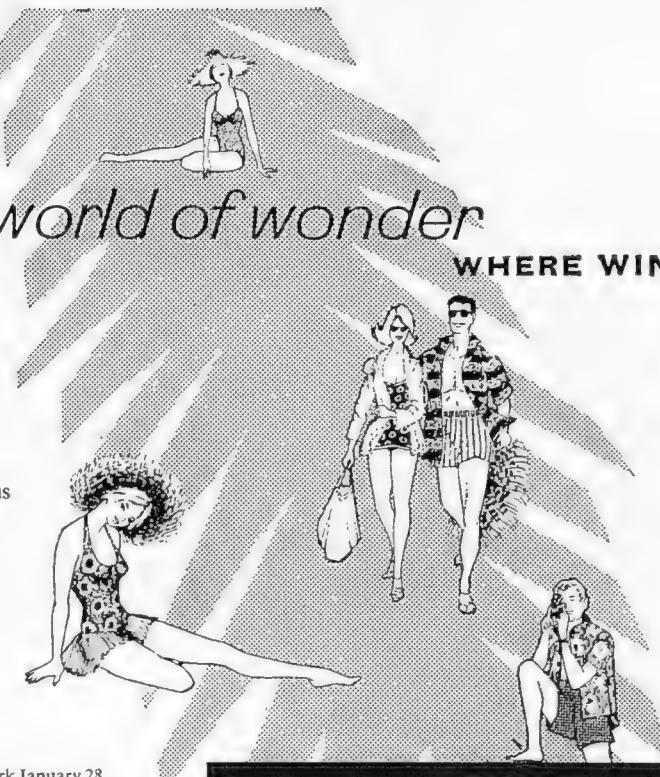
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